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MARRIAGE CUSTOMS

AMONG

THE PARSEES,

THEIR COMPARISON WITH SIMILAR CUSTOMS OF OTHER NATIONS.

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A PAPER

Read before the Anthropological Society of Bombay,

BY

JIVANJI JAMSHEDJI MODI, B. A.

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THE

MARRIAGE CEREMONY.

OF THE

PARSEES

BY

JIVANJI JAMSHEDJI MODI, B. A.

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I say (these) words to you, marrying brides and bride-grooms! Impress them upon your mind: *May you two enjoy the life of good mind by following the laws of religion. Let each one of you clothe the other with righteousness. Then assuredly there will be a happy Life for you.*

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This brocture is an abridgement of my Paper on "The Marriage Customs among the Parsees. Their comparison with similar customs of other nations," read before the Anthropological Society of Bombay, in two parts, at its monthly sittings held on 22nd February and 26th July 1899, and presided over by Lieut.-Colonel G. Waters I. M. S., and the late Mr. Khurshedji Rustomji Cama.

Colaba, Roz Behrâm, Mâh Âbân 1279 Yazd.

30th April 1910.

I. PRELIMINARY OBSERVATIONS

Marriage the Chief Concern of Human Life.

As William Tegg says, "Marriage may with propriety be called the chief concern of human life. When we reflect that from it arises the nearest and most endearing relationships which go to form the comfort and happiness of existence in this world—husband and wife, parents and children, brothers and sisters, and many others—the importance of the institution, in all its bearings on the welfare of society, will at once be recognised. In a word, marriage may be designated the hinge of all kindred, or the strongest link in the chain that binds mankind together."[1]

Zoroastrian View of Marriage.

The Parsee religion takes a similar view of marriage. Marriage is considered as an institution that finds favour with the Almighty God. Ahura Mazda says: "O Spitama Zarathushtra! Indeed, I thus recommend here unto thee, a man with a wife above a Magava (*i.e.*, an unmarried man) who grows up (unmarried); a man with a family above one without any family; a man with children above one who is without children" (Vendidâd, iv 47). "That place is happy over which a holy man builds a house, with

1. "The Knot tied," page 2.

fire, cattle, wife, children and good followers" (Vend. iii. 2).[1]

The Antiquity of the Marriage Ceremonies of the Parsees.

After the several vicissitudes of fortune that the Parsee community has passed through, it is difficult to determine how many, and which, of their marriage customs are originally Zoroastrian or Persian, and how many, and which, are taken from their sister communities of India. But, this much can be said, with well-nigh a certainty, that the strictly solemn, or the religious part of the ceremony, wherein the priests take part, is more or less originally Persian.

1. Cf. . . . Honest wedlock
Is like a banqueting-house built in a garden,
On which the spring flowers take delight
To cast their modest odours.
. . . I scent the air
Of blessings when I come but near the house.

II. THE ASSEMBLY AND THE MARRYING COUPLE.

The Shahjan or the Marriage Gathering.

Marriage is considered to be an event which must be celebrated, not quietly, but with some *éclat*. It must be celebrated in the presence of an assembly (Anjuman), which can bear witness to the event.[1] According to the Dinkard, the drums and fifes (*i.e.*, the musical band) which played at marriage gatherings, announced the marriage to the people of the town or village. The assembly that gathers on marriage occasion is called Shâhjan, *i.e.*, the assembly for the queenly bride.

The Bride and the Bridegroom. The Symbolism of their dress and adornments.

The bridegroom's principal ceremonial dress is the Jâmâ-pichori, or sâyâh, which is a loose flowing dress[2] full of folds and curls. It is always white[3] in colour. The upper garment (sâri)

1. In ancient Rome and Greece also, a similar view was held about marriage. But when the assemblies began to grow large and when extravagance began to creep in, Plato restricted them to ten guests on each side.

2. A loose flowing dress is, in all ages, considered to be necessary for solemn and state occasions. In courts, churches, universities, similar loose flowing dresses like gowns and robes, play an important part. The folds of such dresses carry the idea of mystery, modsty, respect, and rank. So, women generally put on such loose flowing dresses.

3. White colour is the symbol of purity, innocence, and faith-

of the bride also is a loose dress full of folds and curls. The bridegroom holds in his hand a shawl, which is considered to be, in India, an emblem of respect and greatness. They have marks of *kunkun* (red pigment)[1] on their foreheads.

The mark on the forehead of the bridegroom is always long and vertical and that on the bride round.[2]

The bridegroom and the bride have garlands of flowers on their necks.[3] The bridegroom is called

---

fullnes. The marriage ribbon knots among the ancient Romans were white.

1. The red pigment plays an important part, as a symbol, on marriage and such other gay occasions in India. Formerly, they used to sacrifice animals on such occasions, with the belief that the sacrifice averted evil from the marrying couple. To emphacise that belief, they applied the blood of the sacrificed animal upon the forehead of the couple. So, when the custom of animal sacrifice ceased to exist, the red pigment was substituted as a symbol.

2. The long vertical mark symbolized a ray of the sun, who is the fructifying agent in nature. The mark on the forehead of the bride is round, and it symbolizes the moon, which shines by the absorbed rays of the sun, and which therefore is represented as a conceiving agent. Man is, in relation to woman, what the sun is in relation to the moon. Hence, the long and round marks, and hence this difference in the form of the marks on the foreheads of the bridegroom and the bride—one like the ray of the sun and the other like the disc of the moon.

3. Garlands play a prominent part in the marriage customs of many nations. They were common among the ancient Greeks, Romans and Jews. In old Anglo-Saxon churches the priests blessed the pair and put garlands of flowers round their necks.

var-râjâ, *i.e.*, a husband king[1] (*lit.* the loving king) and the bride is callsd *Kanyâ*.[2]

Th Arrangements at the face of Marriage.

The bridegroom is the first to take his seat in the room where the marriage is to be celebrated. The bride comes in afterwards.[3] The bridegroom takes his seat on the right hand of the bride, the right hand being a place of respect.[4] On the two sides of the bridegroom and the bride, there are two trays of rice[5] on two stands. On the stand by the side of the bride, there is a small metallic pot containing ghee

1. For the particular occasion, the bridegroom's position is taken to be elevated. In ancient times, among several nations, the marrying couple put on crowns.. Among the ancient Greeks, the priests put crowns on the heads of bridegrooms. In Athens, the friends of the bride carried a crown for her. In Egypt also, the bride put on a crown. Among the Hebrews, the marrying couple were made to walk under a canopy resembling a crown. In ancient churches they kept a metallic crown which was lent to the marrying couple for the occasion.

2. Both the words, like the English word "bride," now, that the relationship is based on mutual love. The word *var* (husband) comes from the Avesta root *var*, Sans. *var*, Lat. *velle*, meaning "to love." The word *Kanya* (bride) comes from the Avesta root *kan*, to love The English word "bride" also comes from the Avesta root *fri*, Sans. *pri*, to love.

3. To make the bridegroom wait for the bride for some time, seems to be a custom prevalent among many people. It is intended to signify that it is the husband who seeks the wife and is anxious to have her, and it is not the wife who seeks the husband

4. In christian marriages also, the bridegroom stands on the right hand of the bride.

5. Rice is the symbol of plenty and prosperity and so it is sprinkled over the marrying couple while reciting the benediction. Among the Hebrews, grains of barley were thrown in front of the marrying couple, and that was meant to denote good wishes for a numerous progeny. In Nottinghamshire and Sussex, the sprinkling of rice on the couple was a prevalent custom. In ancient Spain, not only the parents of the couple, but other passers-by in the street, also sprinkled corn.

(clarified butter)[1] and molasses. On the stands near the bride and the bridegroom there burn two candles.[2] There stands a servant holding in one hand a censer with a burning fire and in another a little frankincense.[2]

Marriage Witnesses.

The bride and the bridegroom have each a marriage witness.[3] The nearest relations generally stand as witnesses. Usually married persons and not bachelors are preferred as marriage witnesses.[4]

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1. Ghee or clarified butter being a soft, slippery substance made out of milk, is considered to be a symbol of gentility, courtesy and obedience. The ancient Roman bride, for similar reasons, applied oil on the threshold of her house when wecoming the bridegroom to her house. Molasses is a symbol of sweetness and good temper. So, these two substances are produced by the family of the bride as symbols of good omen, wishing gentleness, peace and contenment to the couple.

2. Fire is a symbol of purity and plenty among the Parsees. Among the ancient Greeks, fire and water were held as symbols of purification and the bridegroom himself held them in his hand while welcoming his bride in his house. The Roman bridegroom held them before his bride as "necessaries of life," signifying thereby that he would supply her with all necessaries of life. The burning candles remind us of the "bridal torches" of the ancient Greeks, among whom the mother of the bride carried these torches in marriage processions. They were kindled from their family hearth.

3. It is the custom of many nations to have witnesses to testify to the event of marriage. The ancient Hebrews also had two witnesses. The Christians have two. Among the Romans the Pontifex Maximus performed the marriage ceremony before ten witnesses.

4. In the Greek Church of Russia, it is only married priests that can perform the marriage ceremony.

III. THE MARRIAGE CEREMONY.

(A) The Preliminary Ritual.

The Curtain of Separation and its removal.

The bride and the bridegroom are at first made to sit opposite each other, separated by a piece of cloth held between them by two persons as a curtain, so that they may not see each other. Their hands are joined and the curtain is held over the hands. After the hand-fastening ceremony the curtain is dropped. This part of the ritual signifies that the separation, which hitherto existed between them, no longer exists now, and that they are now united in the bond of matrimony. As long as the curtain is held between them, they sit oppoiste each other, but on its remo val, they are made to sit side by side. This also signifies that they, who were separate upto then, are now united together.[1]

1. Among the Russians of the Greek Church, "a curtain o crimson taffeta, supported by two young gentlemen, now parts the lovers, and prevents them from stealing any anxious glances from each other's eyes" (W. Tegge). Among the Hebrews the bride at first put on a veil, so as not to let her face be seen by the bridegroom. This veil was removed immediately after they were united in marriage. Among the ancient Christians, when the couple was kneeling in the sanctum, four of the assistant clergy held over their hands a pall or cerecloth, which was afterwards removed.

Marriage Knot. When the bride and bride-groom seat themselves opposite each other, sparated by a curtain, the two officiating priests pass round the chairs of both a piece of cloth, so as to enclose them in a circle. This circle symbolizes unity. The ends of the cloth are tied together with the recital of the sacred formula of Ahunavar or Yathâ Ahu Vairiyô. This signifies the tying of the marriage-knot.[1]

Hand-fastening. When the couple sit opposite each other, separated by a cloth curtain, the officiating senior priest places the right hand of one in the right hand of the other and fastens or unites them with the recital of the sacred Ahunavar formula. He fastens them with raw twist, which he puts round the hands seven times.[2]

Encircling with the Twist. After fastening the hands, the raw twist is passed round the pair seven times with several recitals of the Ahunavar prayer.

1. The custom of tying marriage knots among the Parsees seems to be very ancient. Firdousi refers to it in his account of the marriage of Zal and Rodabeh. The knot is a symbol of love, friendship and faithfulness. In old England the bride carried on her gown a number of ribbon-knots.

2. A kind of hand-fastening was known in England up to the 18th century. The marrying couple went to the river, adjoining their town, washed their hands, and each, grasping the other's hand, took the oath of marriage. This was known as hand-fastening. Among the ancient Greeks, the ceremony of hand-fastening was considered as the ratifying agreement of marriage. Among the ancient Romans, the priests made the marrying couple sit on chairs, which were put together, and on which wool was spread, and then fastened their hands. Among the ancient Assyrians, it was the father of the bridegroom who fastened the hands of the couple with a woollen thread.

It is then passed seven times round the marriage knot of cloth described above. The process of encircling indicates union. The raw twist itself can be easily broken, but when several threads, *e.g.*, seven[1] in the above case, are twisted into one, they cannot easily be broken. So this ceremony indicates a wish that the tie of union, in which the couple is now united, may not easily be broken.

Throwing the Rice. The bride and bridegroom are given a few grains of rice in their left hands when their right hands are fastened together. At the close of the above ritual of hand-fastening, of tying the marriage-knot, and of encircling the couple, the servant who holds fire in a vase places some frankincense on it. This is a signal for the couple to throw the rice they hold in their hands over one another. This process is watched at times with some interest by the friends of the bride and the bridegroom. The one that throws rice first over the other, is said to win. This is, as it were, a race of love. "Who won, the bridegroom or the bride?" is a question often heard in the assembly round the couple. This is to signify that the one who throws rice first, thereby indicates, that he or she will be foremost in loving and respec-

1. The number seven plays a prominent part in some Parsee rituals. Seven was a sacred number among the ancient Persians. They had seven archangels, correspondings to the seven spirits of God (Revelation v. 6, Zechariah iv. 10, Tobit xii. 15), seven heavens and seven *keshvars*, *i.e.*, zones or regions.

ting the other.[1] The throwing of rice is followed by the clapping of hands by the assembly. This expresses the approval and good-will of the assembly for the union of the couple.

(B) The Âshirvâd, the Ceremony Proper.

The solemn part of the Ceremony. The Ashirvad Prayer.

Now follows, what may be called, the strictly religious part of the ceremony, which is performed by two priests. This consists of:—

1. Preliminary blessings.
2. Questions to the witnesses and to the marrying couple.
3. Joint address by the two priests.

1. Preliminary Benedictions.

The two officiating priests stand before the marrying couple, the senior priest before the bridegroom and the junior before the bride. The senior priest then recites in Pazend the following words of benediction.

1. In some parts of Wales. the friends of both parties went after marriage at the church, to a neighbouring inn to partake of the marriage repast. A few members of both parties ran to the inn. There was a kind of running race between them. The party who ran fast and reached the inn first, guaranteed, as it were, that the bride or bridegroom whom they represented, would be the first to show all love and respect to the other. In some parts of the South of France when the couple is kneeling at the altar after the marriage, a lady goes before them and pricks them with a pin. Both try to bear it, as well as they can. The one that bawls out or expresses the feeling of pain first is believed to be the one that would turn out less patient than the other in suffering the troubles, if any, of married life, and of this world in general.

"May the Creator, the Omniscient Lord, grant you a progeny of sons and grandsons, plenty of means of provision, heart-ravishing friendship, bodily strength, long life, and an existence of 150 years."

2. Questions to the parties. Then he puts the following question to the person who stands by the side of the bridegroom, as a witness to the marriage, on behalf of the bridegroom's family:

"In the presence of this assembly that has met together in . . .[1] on . . .[2] day . . . month of the year . . .[2] of Emperor Yazdgard of the Sassanian dynasty of auspicious Iran, say, whether you have agreed to take this maiden, . . .[3] by name, in marriage for this bridegroom in accordance with the rites and rules of the Mazdayaçnáns, promising to pay her 2,000 *dirams* of pure white silver and two *dinars* of real gold of Nishapore coinage."[4]

The witness replies: "I have agreed."

Then the following question is put to the witness on the side of the bride:

1. Here the name of the city or the town where the marriage takes place is mentioned.

2. Here the particular Parsee day, month and year on and in which the marriage is performed are mentioned.

3. Here the name of the bride is mentioned.

4. This sum seems to have been fixed in ancient Persia as the sum to be presented by the family of the bridegroom to the bride.

"Have you and your family with righteous mind, and truthful thoughts, words and actions, and for the increase of righteousness, agreed to give, for ever, this bride in marriage to . . .[1]?"

The witness replies : " I have agreed."

Then the priest asks the mutual consent of the couple in the following words :

"Have you preferred to enter into this contract of marriage up to the end of your life with righteous mind ? "

Both reply : " I have preferred."

To make the matter doubly or trebly sure the questions are repeated three times.[2]

3 Joint Address by both the Priests.

Then follows a joint address to the marrying couple by both the priests. This address consists of :— (*a*) Admonitions, (*b*) prayers and (*c*) benedictions.

(*a*) The admonitions consist of some practical advice about one's behaviour in life.

1. Here the name of the bridegroom is mentioned.

2. Among the Christians, the banns are proclaimed three times. In the Greek Church in Russia, also, the priest puts a similar question to the couple three times Among the modern Greeks, the priest, after putting on the blessed ring, declares the marriage three times. He repeats the benedictions three times. In some of the tribes of Central Asia, *e. g.*, Dardistan, the priest asks the marrying couple and the assembled company three times whether they all consented.

(*b*) In the recital of the prayer, they pray to God to confer upon the couple certain moral and social virtues which are said to be the characteristics of the 30 *yazatas* or angels who give their names to the 30 days of a Parsee month.

(*c*) In the benedictions, certain departed worthiees of ancient Iran are mentioned by name, and it is wished that th pair may be blessed with the virtues and characteristics which had made them famous.

The ceremonstiy ends with the recital of the Tandaruṣti prayer, which is a form of benediction.

BY THE SAME AUTHOR.

The Funeral Ceremonies of the Parsees.

The Naojôte Ceremony of the Parsees.

The Religious System of the Parsees.

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બુનદેહેશ. Bundehesh (Pahlavi Translations Part II.)

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શાહનામાંના દાસ્તાનો ભાગ પેહેલો. Episodes from the Shâh-nâmeh, Part I.

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મુકતાદના દિવસો કેટલા છે, તે બાબે પેહેલવી, ફારસી વિગેરે પુસ્તકોને આધારે તપાસ. An Inquiry from Pahlavi Pâzend and other works on the subject of the Number of Days of the Fravardegân.

WORKS EDITED BY THE SAME AUTHOR.

K. R. Cama Memorial Volume.
The Pahlavi Mâdigân-i Hazâr Dâdistân.
K. R. Cama Masonic Jubilee Volume.
Spiegel Memorial Volume.

THE NAOJOTE CEREMONY

OF

THE PARSEES

BY

JIVANJI JAMSHEDJI MODI, B. A., PH. D.

Kûstik...dakhshak-i Yazdân bôndakîh nîshân idîn farmân barashnîh.

(Dâdistân-i Dînîk, Chap. XXXIX, 32)

The sacred thread is a token of the service of the Yazatas and a sign of following the commandments of Religion.

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FOR
Jivanji Jamshedji Modi, B.A.
Mithi Lodge, Colaba.

To

THE SETH JEJEEBHOY DADABHOY FAMILY

AS

A TOKEN OF RESPECT AND GRATITUDE

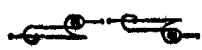
FOR THE FOUNDER OF THE FAMILY

AND AS

A SOUVENIR OF THE SEVERAL OCCASIONS
ON WHICH I HAD THE PLEASURE OF
INITIATING SEVERAL YOUNG
MEMBERS OF THE FAMILY
INTO THE FOLD.

A FOREWORD

This paper is the result of a short study for a monograph on the subject of Naojote. Many a Parsee, now-a-days, invites non-Parsee guests to witness the ceremony; and so, a small brochure of this kind explaining the ceremony, is in demand. It is especially the second part of the paper that will be of some use for the purpose.



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THE NAOJOTE CEREMONY OF THE PARSEES.

I

SIGNIFICATION OF THE CEREMONY.

Naojote, the initiation of a Parsee Child into the fold of Zoroastrianism.

The initiation of a Parsee child into the fold of the Zoroastrian religion is known as Naojote. The ceremony of the initiation consists of the investiture of the child with a sacred shirt called *sudrah* and a sacred thread called *kusti*. A Zoroastrian may put on any dress he likes, but he must put on the sacred shirt and the thread as the symbol and badge of his religion.

Meaning of the word Naojote.

The word Naojote is made up of two words Nao (Avesta, *nava* ; Sans. *nava* ; Lat. *novus*) new and Zote (Avesta *zaotar* from *zu*, Sans. *hu* to offer prayers) one who offers prayers. Hence, the word would mean a new initiate to offer Zoroastrian prayers. The ceremony is so named, because it is after its performance that a Zoroastrian child is said to be responsible for the duty of offering prayers and observing religious customs and rites as a Zoroastrian. The ceremony of Naojote among the Parsees, corresponds to that of 'Confirmation' among the Christians.

A Child's Age for the Ceremony,

Seven is the age, at which it is enjoined to initiate a child. According to Herodotus (Bk. I, 136) and Strabo (Bk. XV, Chap. III, 18), the ancient Irânians commenced the education of their children at the age of five It seems, that a part of that education was religious education, which prepared them for the ceremony of the investiture. Plato (First Alcibiades, 37) gives the age of education as seven. This, then, must be the regular age of the commencement of secular education after the Naojote ceremony. The Vendidâd (Chap. XV, 45) and the Dinkard (Vol., IV, Chap. 170) support Plato's statement.

In case a child is not sufficiantly intelligent to understand the ceremony and to know its responsibilities, and in the case of some other unavoidable causes, it is permitted, that the ceremony may be postponed to any age upto fifteen, at which age the investiture must take place. A Zoroastrian without the sacred shirt and thread after the age of fifteen is supposed to be out of the fold and likely to fall into evil paths (Vendidâd XVIII, 54).[1] The Sad-dar (Chap. X, 1) says, that "It is incumbent on all those of the good religion, women and men, every one who attains to fifteen years, to wear the sacred thread girdle, because the sacred thread-girdle is to be a girding of the loins and to preserve obedience to the Lord."[2] If

[1] S.B.E. (The Sacred Books of the East), Vol. IV (1880), p. 199.

[2] S.B.E. Vol. XXIV, p. 268. Vide also Chap. XLVI, 1. Ibid p. 309. Shâyast lâ-Shâyast, Chap. X, 13. (S.B.E. Vol. V, p. 321).

one does not put on the sacred shirt and thread by the age of fifteen, he is said to commit the sin of *kushâd davârashni* (*i. e.* running about improperly clothed).[1]

With the age, at which the child must be invested with the sacred shirt and thread, begins the responsibility of the parents to give further good religious and moral education to their children. The parents are held morally responsible, if they fail in this duty, and if, in consequence, the child, commits a wrongful act. On the other hand, the parents are believed to have a share in the meritoriousness of the child's act, if, by viture of the religious and moral education imparted to it, it does a righteous act.

The Sacred Bath

As the occasion is an important one, and, as it marks an important stage in the life of the child, it is looked at with all solemnity. A little before the time of the ceremony proper, the child is made to go through a sacred bath or a kind of purification, known as *Nahân* (Sans. *snân i. e.* a bath). The sacred ceremonial bath with consecrated water in the Naojote and marriage ceremonies, has the same signification among the Parsees, as that, which, the bath with the sacred water of the spring of Calirhoe (or Enneacrunos) had among the ancient Athenians, or that which the bath with the sacred water of Ismenus had among the Thebans

[1] Minokherad II, 35, (S. B. E. Vol. XXIV, p. 11). Virâf-nâmeh XXV, 6. Patet 10.

After the bath, the child is taken to a room, where the parents, their relations and friends, and the officiating priest with one or more priests have assembled. The part of the child's body, which is to be covered with the sacred shirt by the officiating priest, carries a sheet of cloth which can be easily removed. The child is made to sit before the officiating priest.

Preparations for the ceremony.

The following things are placed in the room before the officiating priest.

1. A new set of clothes for the child, including a new sacred shirt and thread.
2. A tray full of rice, which, at the end of the ceremony, is presented to the family priest. It is a remnant of the old system when a part of the payment to the priest was made in kind.
3. A tray full of flowers to be presented, at the end of the ceremony, to the assembled guests.
4. A lighted lamp, generally a lamp burning with clarified butter. There may be one or more candle lamps.
5. Fire burning on a censer with fragrant sandal-wood and frank-incense.
6. A tray, containing a mixture of rice, pomegranate grains, small slices of cocoa-nut, raisins and almonds, to be sprinkled,

later on, on the child as a symbol of prosperity.

The tray, containing the suit of clothes for the child, also contains some beatle leaves, beatle nuts, a few pieces of sugar candy. a few grains of rice, a garland of flowers, a metallic cup containing *kanku* or a kind of red powder and a few Rupees. All these things have nothing to do with the religious ceremony, but, being considered in India, as emblems of good luck, are handed to the child, later on, by the officiating priest.

II

THE CEREMONY PROPER OF THE INVESTITURE.

Now, we will describe the ceremony itself as performed by the officiating priest.

The Recital of the Patet.

The officiating priest places in the hand of the child seated before him, the sacred shirt with which he is shortly to invest the child. He then recites the *Patet* or the repentance prayer. The child also recites the prayer or its special sections. If it does not know these by heart, it recites several times the Ahunavar, which is a short sacred formula, corresponding, to some extent, to the *Pater-noster* of the Christians. At the conclusion of the Patet, the officiating priest gets up from his seat and makes the child stand before him. Now follows the investiture proper.

The Investiture proper.

The Investiture proper is made up of four parts.

1. The recital of the Declaration of Faith by the child at the instruction of the priest.
2. The recital of the *Nirang-i kusti* or the *Ahura Mazda Khodai* prayer.
3. The final recital of the Articles of Faith by the child with the priest.
4. The recital of the *Tan daruçti* prayer by the priest.

1. The Declaration of Faith and the Investiture with the Shirt.

The child is asked by the priest to make a Declaration of Faith as follows :

" Praised be the most righteous, the wisest, the most holy and the best Mazdayaçnân Law, which is the gift of Mazda. The good, true, and perfect religion, which God has sent to this world, is that which Prophet Zoroaster has brought in here. That religion is the religion of Zoroaster, the religion of Ahura Mazda communicated to holy Zoroaster."

This declaration ends with the short prayer-formula of *Ashem Vohû*, which says that "Righteousness is the best gift and happiness. Happiness to him who is righteous for the (sake of) the best righteousness."

When the child finishes the declaration, the officiating priest, with the recital of an *Ahunavar* prayer, puts on the child the sacred shirt.

2. The Investiture with the Sacred Thread and the Recital of its Prayer.

The officiating priest now stands behind the child, both facing the east, if it is morning, and the west, if it is evening. He now recites a prayer, in the recital of a part of which the child joins him. The substance of the prayer which is recited by the priest and the child together runs thus :

"The Omniscient God is the greatest Lord. Ahriman is the evil spirit, that keeps back the advancement of the world. May that Evil Spirit with all his accomplices remain fallen and dejected. O Omniscient Lord! I repent of all my sins. I repent of all the evil thoughts that I may have entertained in my mind, of all the evil words that I may have spoken, of all the evil actions that I may have performed. May Ahura Mazda be praised. May Ahriman, the evil spirit, be condemned. The will of the righteous is the most praiseworthy."

During the recital of this prayer, the priest invests the child with the sacred thread.

3. The Recital of the Articles of Faith by the Child.

The child, being thus invested with the sacred shirt and thread, now announces, with the priest, the articles of the Zoroastrian faith, which run thus :

"O Almighty ! Come to my help. I am a worshiper of God. I am a Zoroastrian worshiper of God. I agree to praise the Zoroastrian religion, and to believe in that religion. I praise good thoughts, good words, and good actions. I praise the good Mazdayaçnân religion which curtails discussions and quarrels,

which brings about kinship or brotherhood, which is holy, and which, of all the religions that have yet flourished and are likely to flourish in the future, is the greatest the best and the most excellent, and which is the religion given by God to Zoroaster. I believe that all good things proceed from God. May the Mazdayaçnân religion be thus praised."

The most important part of these Articles of Faith is that wherein the child is made to believe in the efficacy of one's own good thoughts, good words and good acts. A Parsee has to believe, that for the salvation of his soul he has to look to nobody else, but to himself. Nobody—no priest, or no prophet—will intercede for him. For his salvation he has only to look to the purity of his own thoughts, words, and actions. The pivot, on which the whole of the moral structure of Zoroastrianism turns, rests upon this triad of good thoughts, good words and good deeds. Think of nothing but the truth, speak nothing but the truth, and do nothing but what is proper, and you are saved.

14The Recital of the Tan-darugti or Benediction.

The investiture of the sacred shirt and thread, and the declaration of the Articles of Faith by the child, finish the ceremony proper. There only remains now the recital of the *Tan-daruçti* (lit. health of the body) or the Benediction by the officiating priest, invoking the blessings of God upon the new initiate. The purport of what he says in this recital is this : "May you enjoy health, long life and splendour of piety. May the

Yazatas and the Amesha Spentas come to your help. May the religion of Zoroaster flourish. O Almighty God! May you bestow long life joy and health upon the ruler of our land, upon the whole community and upon this . . . . . [1] May he (or she) live long to help the virtuous. May his days be auspicious, his months be auspicious, his years be auspicious. May he live for a good number of years to lead a holy charitable and religious life. May he perform righteous deeds. May health, virtue and goodness be his lot. May all his good wishes be fulfilled like those of the immortal angels. Amen!"

This finishes the whole ceremony. The officiating priest and the other priests are then paid their fees and the assembled guests have flowers presented to them.

III.

THE SYMBOLISM OF THE SACRED SHIRT AND THREAD.

We now come to the third part of our subject. We will now see what the symbolism of the sacred shirt and thread is. It is not to the Avesta, but to later books, that we have to look to, for an explanation of this symbolism.

Sudreh. Meaning of the word.

The sacred shirt is called *sudreh* or *sudrah*. The word is variously derived. Anquetil Du Perron says, that the word

[1] Here he names the child.

sudrah comes from Zend '*setêhr paèsehenghè*' which means 'useful clothing'.[1] Anquetil's derivation is that of the old Dasturs of Surat under whom he learnt. Dastur Edalji D. Sanjânâ also derives the word similarly,[2] and says further, that the word *Sud-reh* means an advantageous path. Dr. West[3] takes the word to be Persian '*sud-rah*', meaning an advantgeous path. Some derive the word from Avesta '*vastra*' meaning 'clothing', and say, that the word '*sadreh*' is formed by dropping the first letter *v* from it.[4] The late Mr. K. E. Kanga said that the word was the same as Arabic سِتْر *i. e.* "anything which covers or protects (the body)."

The structure of the shirt,

The sacred shirt is symbolic in its structure. It is made of white cambric. White colour is symbolic of innocence and purity, and, as such, is the symbol of the Mazdayaçnân or Zoroastrian religion (Yasht X, Meher, 126). It must be made up of two pieces of cloth sewn together on the sides, so that one seam may be on the right hand side and the other on the left hand side, thus dividing the shirt into two parts, the front part and the back part. These two parts—the front and the back—are said to be symbolic of the past and the future, both related to each other through the present.

(1) "Tapis (ètoffe) utile." Zend Avesta, Tome II, p. 529.
(2) Mojijât-i-Zarthushti.
(3) S. B E. Vol. V, p. 286.
(4) The Zend Avesta par Darmesteter II, p. 243, n. 13.

The front part must remind a Zoroastrian of his duty to persons and institutions of the past ages. We owe a duty towards those who have gone before us—to our ancestors, our forefathers, our departed dear ones, all who have preceded us. We also owe a duty to our superiors, who have been in the front before us.

The second or the back part of the shirt must remind us of our duty to the future—to our children, to future generations. It must also remind us of our duty to our inferiors who are still to rise to our position. In short, these two parts of the shirt—the front and the back—are said to indicate and to say to us, as it were : " Look straight in the front, bearing in mind, that it is the past that has come up to the present and will lead to the future."

The Gireh-bân of the shirt.

The most important part of the shirt is the *gireh-bân* (lit. that which preserves the knot) which signifies loyalty to or faith in the religion. The *Gireh-bân* is also called the *kisseh i-kerfeh i.e.* the purse or the bag of righteousness. It is put up, in the form of a bag or a purse, a little below the portion of the shirt which covers the part of the body below the throat. It indicates symbolically that a man has to be industrious and has not only to fill his bag or purse with money but has to fill it up with righteousness.

Thus the *sudrah* is symbolic of purity of life and action of righteousness

Kusti, Meaning of the word.

The Avesta word for the sacred thread is "*aiwyâonaŋhana.*" Kusti is its later Pahlavi rendering.

It is variously derived.

(*a*) Some derive it from Pahlavi *kosht* meaning direction So, the word may mean "that which points out to us the proper direction or path." *Sudreh* (the sacred shirt) indicates "advantageous path" and *kusti* indicates the proper direction of that path.

(*b*) Some derive the word from *kosht i.e.* waist, and say that it is so called because it is put on, on the waist.

(*c*) Some take this word to be Persian '*kishti*' *i e.* a ship, and say that it symbolizes the way that carries us to the safe harbour of righteousness.

(*d*) But the probable derivation seems to be *kost i. e.* limit or boundary. *Kusti* then is that which keeps us, or reminds us to keep ourselves, within proper limits or boundaries. *Sudreh* or the sacred shirt symbolizes, "the path of righteousness" and *kusti* symbolizes one's duty to confine himself within the proper limit of the path of righteousness. It indicates a

direction in the path of morality. The Avesta word for *kusti* is, as said above, "*aiwiyâonghana*", which literally means "to sit round about or to limit." This word then suggests that this last one is the probable derivation of the word '*kusti*.'

Kusti-Its structure and preparation.

The kusti is made of lamb's wool. The wool is at first combed and then spun into a fine thread. Two such threads are prepared on two spindles (*châtri*). These two threads are then twisted into one thread. The thread thus twisted or doubled is woven into a knot on a hand-loom (*jantar*). Seventy-two threads go to make up the kusti. The seventy-two threads are at first separated or divided into six parts or strands, each of twelve threads. It is considered to be the privilege of the women of the priestly class to weave the *kusti* and it is the privilege of priests to finally consecrate it before its ends are woven and finished. In the end, the *kusti*, which is hollow, is turned inside out by means of a needle, and then the remaining unwoven parts of the threads are knit together. Three *laris* or string-ends in the form of tassels, each of 24 threads, are formed at each end of the woven thread. So, at both the ends there are, in all, six *laris*.

Symbolism and signification of the structure of the Kusti.

The kusti, being prepared from the wool of a lamb, which is, in all ages, considered to be the emblem of innocence and purity, is held to be a badge

reminding a Zoroastrian of the purity of life and action which he has always to observe. The seventy-two threads, which make up the Kusti, symbolize the seventy-two chapters of the Yaçna which forms an important part of the liturgical prayers of the Parsis. The twenty-four threads, which make up each of the three tassel-like *laris* or string-ends of the *kusti*, symbolize the twenty-four sections, which were believed to make up the Visparad, another liturgical prayer. The six parts or strands, each of twelve threads, into which the seventy-two threads of the *Kusti* are divided at the time of weaving, are said to symbolize the six religious or ceremonial duties of a Zoroastrian. The twelve threads in each of the above twelve parts and strands symbolize the twelve months of the year. The six *laris* or tassel-like string ends, three at each end of the *kusti*, symbolize the six *Gâhambârs* or the six season festivals of a Zoroastrian year. The hollow of the thread symbolizes the space between the earth and the heaven, between this world and the next. The doubling or the twisting of the thread in the beginning symbolizes the connection between the present corporeal world and the future spiritual world. The two worlds are so connected that what you will sow in this world you will reap in the other. The turning of the *kusti* inside out has a somewhat similar signification. It symbolizes the passage of the soul from this corporeal to that spiritual world The weaving or

the uniting together of all the threads into one, symbolizes Universal union or Brotherhood. Though the explanation of the symbolism rests, not on any old Avesta books, but on later books, still it is clear, that the structure of the *kusti* had some symbolic signification like that of the cord worn by the Fransiscan fathers on their waist.

Kusti, a symbol from very ancient times.

Just as the cross is said to have existed as a symbol at times anterior to Christ, though Christ's crucifixion added to its signification, so, though Zoroastrianism added further significance to it, the *kusti* is said to have existed as a symbol prior to Zoroaster.

The Kusti, when to be tied and untied

It is enjoined that, except at the time of bathing, a Zoroastrian must always have the sacred shirt and thread on his body. Again, the thread is to be untied and re-girded several times during the day. The times are the following :—

(1) Immediately on leaving bed in the morning.

(2) After ablutions and answering the calls of nature.

(3) Before saying prayers.

(4) After bath.

(5) Before meals.

A modern Parsee, sometimes neglects to do so on the first and fifth occasions out of the above

five, but he generally observes the enjoinment on the 2nd, 3rd and 4th occasions.

When performing the ceremony, one always turns towards light.[1] In the morning, he turns towards the east. In the afternoon and in the evening, towards the west. At night, towards a lamp or towards the moon.

How to put on the Kusti.

A Parsee has to perform ablutions when he performs the Kusti ceremony on the above occasions. Having done so, he repeats a short prayer, unties it and then re-girds it with another short prayer known as *Nirang-i-kusti* described above. It is passed round the waist three times with two knots, one in the front and another at the back.

Signification of the Knots.

The knots are said to symbolize certain religious and moral thoughts. While forming the first half of the first knot in the front, a Zoroastrian must think that Ahura Mazda (God) exists, that He is one, is holy and is matchless. While forming the second half of the first knot, he must remember that the Zoroastrian religion is the Word of God and that he must have full faith in it. While forming the first half of the second knot at the back, he is to remember that Zoroaster is the prophet of God, that he is his guide and that he shows the proper

1 The Dâdistân-i-Dini, Chap. XXXIX.

2 The Sad-dar, Chap. X.

path of worship. While forming the second half of the second knot, he is to bear in mind that he has always to attend to "Good thoughts, good words and good deeds."[2] A knot symbolizes a resolution. So these knots of the sacred thread symbolize resolutions for the abovesaid thoughts.

Kusti to be put on the waist.

The Kusti is a kind of belt. *Kamar-bastan i e.* to tie the waist, or to put on the belt, is a phrase which has come to mean "to be ready for work." So, according to the Dâdistân, the putting on of the *Kusti* on the waist, signifies that, the Zoroastrian who puts it on, thereby symbolizes his readiness to serve God. A person stands before his superior with his waist girded with a belt, to show, that he is ready to obey the orders of his master or superior. So, a Zoroastrian with waist girded by the belt of a Kusti shows his obedience to his Great Master.

Symbolic signification of tying the Kusti on the waist.

The Dâdistân-i-Dini dwells at some length on the signification of tying the *kusti*. The purport of what it says is this :—

(1) Firstly, God wishes that Man should serve Him and follow His path. So, *kusti* is a symbol which, being tied on the waist, symbolizes, a man's readiness to serve God. It serves as a kind of *kamar-band* or belt, which, being put on, in a solemn way with religious meditation and prayer,

reminds a person of his perpetual obligation to stand in the service of God.

(2) Secondly, a person, puts on the badge of his office or a belt, when he stands before his superiors to receive orders. So, this sacred badge reminds a Zoroastrian to stand with all humiliation before his God to receive his orders to do his duty in the world.

(3) Thirdly, the knot is a kind of *band* (Persian *band*) *i. e.* a kind of shutter. A shutter shuts a thing, so that no outside influence may affect it nor its own influence affect an outside thing. The *kusti* as a *band*, being tied on the waist, divides his self into two halves as it were, the lower half and the upper half. This division is looked at from a spiritual point of view, and it signifies, that the *kusti*, as a symbol, must suggest to a Zoroastrian the propriety of not permitting his lower passions, vices, and desires to get a mastery over him and to subdue his upper or higher self. He must keep down, below his belt, as it were, his unworthy thoughts and desires, and not let them have a mastery over his higher and nobler self.

BY THE SAME AUTHOR

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English ઈંગ્રેજી.

The Marriage Ceremonies of the Parsees.

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Symbolism in the Marriage Ceremonies of different Nations.

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જરથોસ્તી ધર્મ સંબંધી ભાષણો અને વાઐજો ભાગ પાંચમો. Lectures and Sermons on Zoroastrian Subjects. Part V.

બુનદેહેશ. Bundehesh (Pahlavi Translations, Part II.)

કદીમ ઇરાનીઓ, હીરોડોટસ અને સ્ત્રેબો મુજબ. અવસ્તા અને બીજાં પારસી પુસ્તકોની સરખામણી સાથે. The Ancient Iranians, according to Herodotus and Strabo, compared with the Avesta and other Parsee books.

શાહનામાનાં દાસ્તાનો, ભાગ પેહેલો. Episodes from the Shâh-nameh, Part I.

શાહનામાનાં દાસ્તાનો, ભાગ બીજો. Episodes from the Shâh-nameh, Part II.

શાહનામાની સુંદરીઓ. Heroines of the Shâh-nâmeh.

મુકતાદના દિવસો કેટલા છે? તે બાબતની પેહેલવી, ફારસી વિગેરે પુસ્તકોને આધારે તપાસ. An Inquiry from Pahlavi Pâzend and other works on the subject of the Number of Days of the Fravardegân.

મુંબઇનાં પારસી ધર્મ ખાતાંઓ. સખાવત કરવા ચાહનારાઓ માટે એક ભોમીઓ. (Bombay Parsee Charities. A guide for those disposed to give in Charity).

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WORKS BY THE SAME AUTHOR.

ENGLISH.

The Religious System of the Parsees.

Wine among the Ancient Persians.

Asto-dân.

The River Kârun.

The Game of Ball-Bat among the ancient Persians as described in the Epic of Firdousi.

The Funeral Ceremonies of the Parsees, their Origin and Explanation.

Dante and Virâf, and Gârdis and Kâus.

The Persian Mâr-Nâmeh or the Book for the taking of omens from Snakes.

The Bas Relief of Behrâm Gour and the Horse in ancient Irân.

Cucullin and Conlokh, and Rustam and Sohrâb.

Charms or Amulets and a few Ancient Beliefs about the Eclipse.

Cashmere and the ancient Persians and the Indian Game of Chess.

The Antiquity of the Avestâ.

The Belief about the Future of the Soul among the ancient Egyptians and Irânians.

Impressions d'un Parsi sur La Ville de Paris.

La Cérémonie du Naojote parmi les Parsis.

ગુજરાતી.

વાયુચક્ર શાસ્ત્ર.

જમશેદ હોમ અને આતશ.

અવસ્તા જમાનાની ઘરસંસારી જીંદગી, ભૂગોલ અને એકરારનામું.

અનાહીત અને કરોહર.

ભવિષ્યની જીંદગી અથવા આત્માનું અમરપણું.

મેહેર અને જશને મેહેરબાંન.

અવસ્તાનાં વિશેષ નામોની કરહેગ.

ઈરાની વિષયો.

મોત ઉપર વાચ્એન્ગ.

શાહનામું અને ફીરદોશી.

જ્ઞાનપ્રસારક વિષયો.

અર્ધ યાદગારે જરીરાન, શત્રેવઈહા એ અર્ડરાબ અને અકૂફીઅ વ સહીગીઅ એ સીસ્તાન.

બુનદેહેશનો તરજુમો (છપાય છે. થોડુંકમાં બાહેર પડશે.)

જરથોસ્તી ધર્મ સંબંધી વાચ્એન્ગ. („ „).

Dedicated

TO

THE ALLBLESS FAMILY,

TO WHOSE MUNIFICENT GIFT, THE PARSEES OWE THEIR ALLBLESS BAUG, WHERE ABOUT 75 PER CENT. OF THE PARSEE MARRIAGES IN BOMBAY ARE PERFORMED.

THE matter of this brochure formed the subject of a paper read before the Anthropological Society of Bombay, in two parts, at its monthly sittings held on 22nd February and 26th July 1899, and presided over by Lieut.-Colonel G. Waters, I. M. S., and Khurshedji Rustamji Cama, Esq. For the English translation of the Marriage Songs given in this paper, I am indebted to the columns of the Indian Antiquary[1] wherein they were contributed by the able pen of Bai Putlibai Dhunjibhoy Hormusji Wadia, now Mrs. Jehangier K. N. Kabrajee.

JIVANJI JAMSHEDJI MODI.

Colaba, 11*th May* 1900.

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[1] Vols. XIX, p. 374; XXI, p. 113; XXII, p. 102.

Marriage Customs among the Parsis.

William Tegg, in his excellent book[1] on Marriage Ceremonies, says that "marriage may with propriety be called the chief concern of human life. When we reflect that from it arises the nearest and most endearing relationships which go to form the comfort and happiness of existence in this world—husband and wife, parents and children, brothers and sisters, and many others—the importance of the institution, in all its bearings on the welfare of society, will at once be recognised. In a word, marriage may be designated the hinge of all kindred, or the strongest link in the chain that binds mankind together." The Parsi religion takes a similar view of marriage. Marriage is considered as an institution that finds favour with the Almighty God. Ahura Mazda says: "Oh Spitama Zarathushtra! Indeed, I thus recommend hereunto thee, a man with a wife above a Magava (*i.e.*, an unmarried man) who grows up (unmarried); a man with a family above one without any family; a man with children above one who is without children" (Vendidâd iv. 47). The very ground where a married man lives is said to feel happy. Zarathushtra asks: "Oh Creator of the physical world! Which is the second place on the earth that feels happy?" Ahura Mazda replies, "That (place is happy), over which a holy man builds a house with fire, cattle, wife, children and good followers" (Vend. iii. 2). The reason why marriage is especially recommended in the Avestâ, is that a married person is more able to withstand physical and mental afflictions, and more likely to lead a religious and virtuous life than an unmarried person (Vend. iv. 48, 49). We read the following in the Gâtha, on this point. "I say (these) words

[1] The Knot tied, p. 4.

to you, marrying brides and bridegrooms! Impress them in your mind. May you two enjoy the life of good mind by following the laws of religion. Let each one of you clothe the other with righteousness. Then assuredly there will be a happy life for you" (Yaçna liii. 5). Marriage being thus considered a good institution, and being thus recommended by the religious scriptures, it is considered a very meritorious act for a Parsee to help his co-religionists to marry.[2] We read the following on this point in the Vendidâd (iv. 44): "If a co-religionist—be he brother or friend—comes to thee with desire for a wife, get him married to a wife." As an act of atonement for sin, it is considered meritorious to bring about the marriage of a maiden, who has reached her puberty[3], with a good righteous man.[4] Thus we see that marriage is

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[2] One of the charities enjoined by the first Sir Jamsetjee Jejeebhoy and administered by the Sir Jamsetjee Jejeebhoy Parsee Benevolent Institution, is that of helping poor Parsees in the marriage of their unmarried daughters. Rs. 75 in Bombay, and Rs. 50 in the mofussil towns of Surat, Nowsaree, Broach, Gundevi, Billimora and Oodwara, are paid to poor parents or guardians on the occasion of the marriage of their daughters. It is not unusual for Parsees to enjoin by their will or trust that a certain sum of their money be spent in charity in helping poor brides to marry. Again, when parents lose by death a young son of marriageable age, they take a consolation in this special kind of charity. On the day of the anniversary of his death or on any other occasion, they help a poor Parsee in the marriage of his daughter. This custom can be compared to that of the funeral doles of the ancient Christians, wherein pious Christians provided for the marriage of poor unmarried girls. As late as in the year 1477, one Richard Fowler had directed in his testament, that £10 be spent for that purpose. In ancient Greece, the State thought it its duty to provide dowries for the marriage of the poor maidens of the country.

[3] Vend. xiv. 15. The maximum age of puberty for girls, spoken of in the Avestâ, is fifteen years. (*Ibid.*) The minimum marriageable age for males also is fifteen years (Yasht. viii. 13, 14; xiv. 17).

[4] We learn from Herodotus (Bk. I, 136) that in ancient Persia, the State also encouraged married life. "Next to prowess in arms, it is regarded as the greatest proof of manly excellence, to be the father of many sons. Every year the king sends rich gifts to the man who can show the largest number, for they hold that number is strength." We find that among the ancient Romans also, the State encouraged married life. The Cæsars imposed a fine upon those who, though of marriageable age, did not marry. Cæsar exempted from certain taxes those fathers who had three children. That was the case in Rome. In other parts of Italy, the number of children for exemption was four, and in the provinces it was five. According to the Agrarian law, lots of ground in Campania were allotted to those who had more than three children. Again, it was ruled, that of the two consuls, the one who was married, had a precedence over the other that was unmarried.

considered among the Parsees to be a most important event in one's life. "In all ages and in all countries a halo of interest attaches to the marriage ceremony."[5] That is more so among the Parsees, whose religious books attach so great an importance to marriage as an institution.

Now, the object of this paper is to describe the marriage customs and ceremonies of the Parsees and to compare them with similar customs and ceremonies of other nations. After the several vicissitudes of fortune, that the community has passed through, it is difficult to determine, how many and which of these Parsee marriage customs are originally Zoroastrian or Persian, and how many, and which, are taken from the sister communities of India. But this much can be said, with well nigh a certainty, that the strictly solemn or the religious part of the ceremony, wherein the priests take part, is more or less originally Persian. M. Harlez seems to be correct when he says on this point that: "Nous ne trouvous pas non plus, dans ce qui nous reste des livres avestiques, de cérémonies particulières pour le marriage; il est probable cependant que l'origine de celles qu' observent encore les Parses modernes remonte aux temps les plus reculés."[6] In the very commencement of the Paêvand-nâmeh, now recited at the marriage ceremony, the officiating head priest says that the ceremony is "according to the rules and customs of the Mazdayaçnân religion."[7] We learn from Herodotus[8] also, that there was some regular ritual, though he does not say what it was. While speaking of the marriage of Darius, the son of Xerxes, with Artayntes, the daughter of Masistes, the brother of Xerxes, he says that it was performed with "usual ceremonies."

If both were married, the one who had a larger number of children had the precedence. A tax known as "uxorium" was imposed upon those between 20 and 60 years of age who had remained unmarried. The bachelors were exempted from the right of having certain legacies.

Among the ancient Hebrews, celibacy and sterility were considered great afflictions (Judges xi. 37; 1 Samuel i. 11). Large families were held to be blessings from God (Proverbs xvii. 6).

5 *Contemporary Review*, Dec. '93.

6 Harlez. Avesta. Introduction, p. clxxi.

7 Dâd ô âin-i-din-i-Mâzdayaçni.

8 Bk. IX, 108. Rawlinson's Herodotus, Vol. IV, p. 471.

Now we come to the subject proper of our paper.

The nuptial ceremonies of the marriage-day are preceded by several other ceremonies. When the match is arranged, an auspicious day is fixed for the betrothal. Matches are generally arranged by the parents with the consent of the children.[9] When the marrying parties make their own choice, they generally consult the parents. Mutual friends of the two families generally carry messages and bring about the arrangement.[10] Up to late, and even now to a certain extent, professional match-makers were not unknown.[11]

On the day fixed for the betrothal, the ladies of the bridegroom's family go to the house of the bride and make her a money-present in silver-coins. Then the ladies of the bride's family go to the house of the bridegroom and make him a similar present. These reciprocal presents of silver-coins[12]

[9] It may be observed here, that though infant-marriages among the Parsees were known in India upto a late time, they were against the spirit of their religious books and against their old Persian traditions. According to the Avestâ (Yasht v. 87, xv. 40; Yaçna ix. 23), a Zoroastrian maiden herself prayed for a good husband. The following prayer gives us an idea of what kind of husband she prayed for. She prayed: "Grant us, that we may find a husband young and beautiful of body, who will treat us well all life-long, and give us offspring; a wise, learned, ready-tongued husband." (S. B. E., Vol. XXIII.; Darmesteter, Yt. XV. 40). Again, the very fact, that according to the marriage ritual, the marrying couple's own personal consent to the marriage is asked, shows that infant marriages, that were at one time prevalent in India, were foreign to the teaching and tradition of the Zoroastrian religion. We learn from Zenophon (Cyropædia, Bk. VIII. ch. V, 20), and Firdousi (the episodes, of Zâl and Roudâbeh and Kâus and Soudâbeh) that when the marrying couple made their own choice, they generally consulted their parents.

[10] This was the case in old Persia also. Âdarbâd Mârespand advises young men to make use of the services of respectable men in arranging matrimonial matches (Pand-nâmeh s. 42). According to Firdousi, Rustam sends a Mobed to the father of his spouse Tehminâ. Faridun sends Jandal to the king of Arabia to arrange for the marriage of his sons.

[11] Among the ancient Greeks, "arrangements were made by a woman (*προμνηστρια*) acquainted with the circumstances of the citizens' families, who made a kind of business of arranging marriages." (The Home Life of the Ancient Greeks, p. 135.)

[12] Among the ancient Jews, the present of a silver-coin was the essential thing in the betrothal.

form the only important part of the ceremony. The ladies return to their houses, after a little refreshment, mostly consisting of fish, sweets, curd, plantains, and sugar. The modern Parsee term for this ceremony is *Adrâvvûn* (અદ્રાવવું), but the older[13] term is *Nâm pâdvûn* (નામપાડવું) which is derived from the Persian term 'Nâm Zad Kardan', *i. e.*, to name. It is so called from the fact that after the betrothal, the brides took the names of the bridegrooms.[13] According to the Parsee custom, a girl's name is always connected with her husband's in religious ceremonies after the betrothal, even if, by some chance or accident, marriage does not take place. This shows that betrothal[14] was considered to be a solemn ceremony for a marriage contract. Nuptial songs are generally sung on this occasion.[15] The following is a translation of two such songs.

"Song sung by the Bridegroom's Party on the occasion of a Betrothal.

Playing by the side of the fountain, my Sôrâbjî[16] saw her:
Home he came and continued repeating—"Father, have me married."

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13 An unbetrothed girl was said to be "unnamed." ناكردہ نام *c. f.* Firdousi's statement about the daughters of the king of Yemen مرآن پرسہ را نوز ناكردہ نام

According to Anquetil du Perron, the marriage ceremonies of the Parsees in Surat, at the time of his residence there (A. D. 1760) were of two kinds (1)—*Nâmzad* (betrothal,) and Nekâh (marriage). Now-a-days, the priests do not take any active part in the first ceremony, but it appears from Anquetil that they did so in former times. The intended bridegroom and the bride, and their families met together, and the family priest of the bridegroom's family said that "That was the will of God." He then recited the "Tandarusti prayer" and gave the hand of one into that of another.

14 Betrothal is so called because in it a 'troth' or a promise of truthful adherence to a marriage contract is given. *c. f.*, the promise of Mithro-virô mazô (Vendidâd ch. iv. 2,) which is considered by the Revâyets, to be a marriage promise, to break which, is considered to be a great sin.

15 For the Parsee nuptial songs given in this paper and their notes, I am indebted to the "Indian Antiquary," in which journal they were contributed by the pen of an educated and intelligent Parsee lady, Miss Putlibai Dhunjibhoy Wadia (now Mrs. Jehangier K. N. Kabrajee).

16 "The bridegroom; any other name might be substituted."

If I marry at all I shall marry none but Farâmjî's[17] daughter, or shall go unmarried through life.

Mêharwânjî[18] asked a question or two:—Farâmjî[17] joined his hands together (in compliance).

Mêharwânjî[18] sent some *pân*-leaves[19]. Farâmjî[17] accepted them with pleasure:

Mêherbâi[20] sent some flowers: Ratanbai[21] accepted them thankfully.

(The two parties then said): "We were only as brothers before, (but) now we are *vehvâis*:"[22]

We were only as sisters before, but now we are *vêhvâns*[22].

Song sung on a like occasion by the Bride's Party.

(On) a golden chair studded with rubies, sits my Sîrînbâi[23] and prays to her father:—

"Father, find me such a husband as will grant me all I wish for."

(And to her mother) "Mother, find me such a husband as will bring bracelets and bangles for me."

The Mêhêtâ[24] encounters the bridegroom (who says to him):

"Mêhêtâ, on what errand are you bound?

Turn back, Mêhêtâ, (for) I have (already) brought bangles and bracelets."

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[17] "The brides' father. [18] The bridegroom's father. [19] The pân-leaves and flowers may be supposed to convey a formal offer of marriage. Among the Pârsîs curds and fresh fish are the first presents sent from the bridegroom's house to the bride's. The offer of marriage, however, does not always come from the bridegroom; it might come from either party."

[20] "The bridegroom's mother. [21] The bride's mother. [22] The parties whose children intermarry are the *vêhvâi* (masculine) and *vêhvân* (feminine) of each other. [23] "The bride; any other name might be substituted."

[24] "The Mêhêtâ is a sort of secretary and accountant in a wealthy family. His duty is to keep all the accounts, write letters for the master and mistress, and do such other jobs for the family. It is generally the Mêhêtâ, or the family priest, who is entrusted with the match-making."

The next ceremonial occasion is that of Divô, *i. e.*, a light. It is so called, because early in the morning of a day fixed for the occasion, a light is lit in a glass lamp in the house of each party.[1] The ladies of each of the two families go in turn to the house of the other, and place a silver coin in the lamp there. This occasion is considered more important than that of the betrothal, because on it formal presents of clothes and rings are made. When the matches are arranged, the betrothal is hastily determined upon, to give a formal stamp, as it were, to the arrangement. The parties then have no time to prepare mutual presents and gifts, so, this second occasion, the day for which is fixed leisurely, is more important than the betrothal, for the formal present of gifts. The first wedding rings are generally presented by both the parties on that day.

The next important occasion is that of Ādarni. It is the occasion, on which, the dowry given by the bride's father, is presented to the bridegroom's family. On several other occasions of holidays between the betrothal day and the marriage day, several presents are sent to each other's family, mostly from the family of the bride to that of the bridegroom. The marriage occasion is one, when the mothers of the bride and the bridegroom, expect presents of clothes from their own parents. If the parents are dead, it is considered to be the duty of the brother or brothers to present a suit or suit of clothes to the sister. The following nuptial song is generally sung on such an occasion.

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[1] Cf. The custom among the ancient Greeks, according to which the bride's mother carried in her hand the bridal torches kindled at the family hearth, and the bridegroom's mother also carried torches and awaited the procession from the bride's house. (The Home Life of the Ancient Greeks, by Blümner, pp. 139-140.)

"Song sung when a brother[2] sends presents to his sister on the occasion of her children's marriage.

Amadâbâd [3] is in an uproar to-day :
Amadâbâd is full of people to-day.
My mother's son sends (me) his presents.
My (maternal) grandmother's son sends (me) his presents.
"Wherefore these presents, brother ?"
"Sister, because thy son is to be married."
The *mosâlûṅ* makes the house look grand.
There is no end of people in the train (of those who bring it).
Sister mine, go under the *mâṇḍav*,[4] and put on[5] the (marriage) dress.
The advent of the *mosâlûṅ* makes the yard resound with music.
I knew that my brother would furnish the *mosâlûṅ*,
And that my good-luck-bearing sister-in-law would bring it down.

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[2] "On the occasion of a wedding, presents, chiefly of clothes, are made to the bride and bridegroom and also to both their parents by all their relatives. But by far the best presents are expected by both the bride's and the bridegroom's mothers from their respective brothers. These presents are called collectively, *mosâlûṅ*, lit. 'coming from the mother's side.'

[3] "*i.e.*, Aḥmadâbâd. The name of any other place where the wedding takes place might be substituted here.

[4] "The *mâṇḍav* is a canopy, under which the marriage festivities are held.

[5] "All the presents, which chiefly consist of suits of wearing apparel and jewellery, are arranged in a tray, with a large conical packet of sugar, a cocoanut, a few *pân*-leaves and betel-nuts, some dry dates, a garland of flowers, a handful of rice, some curds, and some *kuṅkuṅ*. The recipient of the presents is made to stand on a small stool, and is then either dressed in or only presented with the clothes, the garland of flowers is placed round her neck, the auspicious red mark in *kuṅkuṅ* made on her forehead, the cocoanut, *pân*-leaves, betel-nuts, and dates placed in her lap, and finally some curds of sugar is placed in her mouth. This done, the recipient of the presents bows down, and touching the feet of the woman who represents the donor, makes an obeisance, while the latter in her turn sprinkles some rice over the recipient's head, and waving her hands over it, cracks her finger joints against her own temples, at the same time uttering many good wishes while the women around all join in singing auspicious songs."

The *mosâlún* makes the house look grand.
The banker comes with the rupees,
And the goldsmith brings the gold coins.
The whole street looks gorgeous with the splendour of the *mosâlún*.
The goldsmith brings necklaces and chains,
And the jeweller comes with his diamonds.
The *mosâlún* makes the house look grand.
The florist brings garlands of flowers.
The pân-leaf seller brings packet (*bidán*) of pân-leaves.
At sight of the *mosálún* the sister's heart rejoices.
The embroiderer comes with gold embroidered *sâḍîs*,
And the shawl-dealer brings shawls and plaids.
The *mosálún* makes the house look grand.
Present the bridegroom's father with a shawl[6] and scarf
And present the bridegroom's uncle with a scarf and turban.
Dress the bridegroom in gold embroidered robes,
And dress the bridegroom's mother in a gold embroidered *sâḍî*.
So many presents does the *mosálún* consist of."

An auspicious day is fixed for the marriage. In some families, even now, it is the astrologer who determines which day is auspicious for the marriage.[7] The new moon day and

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[6] "A shawl is generally presented as a mark of honour to him who does some great or meritorious thing, and among the Pârsîs and Hindûs none can have a better claim to such distinction than "the celebrator of a wedding."

[7] In some families an astrologer's services are engaged before the marriage also. When matches are being arranged by the intercession of mutual friends, the horoscopes of the intended bride and bridegroom are submitted to him to observe whether there was or not any *râc*, between the two, *i. e.*, whether the stars predicted or not that there would be harmony between the two. If that harmony is declared not to exist, nothing further is done.

the full moon day are auspicious.[8] Tuesdays and Wednesdays are inauspicious.

The following nuptial song is generally sung on the days immediately preceding the marriage:—

Song sung when a wedding is near.

A wedding is to be celebrated in our house.
How do we know?
The trades-people throng our yard.
That's how we know!
A wedding is to be celebrated in our house.
How do we know?
The merchants crowd in our doorway.
That's how we know?
There are rejoicings in our house.
How do we know?
The sweet strains of music regale our ears.
That's how we know!
Ours is the bridegroom's house.
How do we know?
The horses[9] are standing under the *mâṇdav*.
That's how we know!

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[8] According to Strabo, the vernal equinox was considered to be the best season for marriages among the ancient Persians, because it was, as it were, the birthday of Nature. Among the ancient Greeks weddings took place in the winter. "A favourite time was the month Gamelion (the end of January and beginning of February) which hence received its name. Certain days regarded as auspicious were generally chosen, and the waning moon was specially avoided." (Blümner, p. 136.) "The Athenians preferred the time of the new moon, while some of the Greeks considered the period of full moon as the most favourable." (W. Tegg, p. 63.) Among the ancient Jews "the fourth day of the week (i.e., Wednesday, was an auspicious day for the marriage of virgins and Thursday for that of widows." (W. Tegg, p. 53.) Among the ancient Romans "certain days were reckoned unfortunate for the marriage as the Kalends, Nones, and Ides, and the days which followed them, particularly the whole month of May. But widows might marry on these days. The most fortunate time was the middle of the month of June." (*Ibid*, p. 174.)

[9] "Up to a very recent period the Pârsî boy-bridegroom used to ride to the house of his bride attended by all his playmates on horseback dressed in fancy costumes. The custom is still in vogue among the Hindûs."

Ours is the bridegroom's father's house.
How do we know?
The wedding guests are sitting under the *mâṇḍav.*
That's how we know!"

Coming to the ceremonies of the day of marriage itself, the bride and the bridegroom take, in the morning or in the afternoon, a sacred bath with consecrated water.[10]

Now in order to follow me in my description of the various rites and observances observed on the marriage day, imagine yourself to be attending a Parsee marriage. Suppose that one fine evening, you are going to the Allbless Bâg to attend the wedding of a Parsee friend. The Parsee marriages are generally performed in the evening, the time for performing the religious ceremony being just a little after sunset.[11] Suppose you get down at 5 p. m. at the Allbless Bâg,[12] where you are invited by the family of the bridegroom. You see the birdegroom sitting in the compound in a promiscuous place in the midst of a company of several male friends and relations. The lady guests are accommodated with seats within the building.

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[10] We learn from Firdousi that this seems to be an old custom. King Beharâm Gour (Beharâm V.) took his Indian wife Sepinoud to the Fire-temple of Âder Goushasp for the purpose. Among the ancient Greeks "among the ceremonies bearing religious character which preceded the wedding, an important part was played by the bath. Both bride and bridegroom took a bath either in the morning of the wedding day, or the day before, for which the water was brought from a river or from some spring regarded as specially sacred, as at Athens the spring Callirhoe (or Enneacrunos), at Thebes the Ismenus." (The Home Life of the Ancient Greeks, by Prof. Blümner, translated by Alice Zimmern, p. 137.)

[11] It is just the time when day and night unite together. So perhaps that hour is chosen to indicate, that just as day and night, light and darkness unite together, and melt into one another, so the marrying couple may unite together, in prosperity and adversity, in happiness and grief, in danger and safety. The ancient Romans also performed their marriages at night fall, because, they said, it was the time when Venus, the goddess of beauty which personified beauty in the marrying bride, shone at that time.

[12] The Allbless Bâg is a charitable building in Bombay built by the well-known Allbless family for the use of the Parsees.

Marriage is considered to be an event which must be celebrated, not quietly, but with some eclat. It must be celebrated in the presence of an assembly[13] (Anjuman), who can bear witness to the event. According to the Dinkard, marriages were performed, in ancient Irân, with eclat. It says that the drums and fifes which played at marriage gatherings announced the marriage to the people of the town or village. The assembly of males that gathers on marriage occasions is called Shâhjan (*i. e.*, the assembly for the royal bride).

On entering the compound you will find that the bridegroom has put on the usual ceremonial dress—Jâmâ-pichori—of the Parsees, which is a loose flowing dress, full of folds and curls.[14] The flowing dress is always white in colour.[15] He holds a shawl in his hand, a shawl being considered in India a symbol of respect and greatness.[16] He has the mark of *kunkuṁ*[17] (red pigment) on his forhead.

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[13] In ancient Rome and Greece also, a similar view was held about marriage. But the assemblies began to be very large, and consequently extravagance in marriage expenses crept in. Hence it was found necessary to limit the number of guests invited. Plato allowed 10 guests to each side, *i. e.*, in all 20 guests were allowed at the marriage gatherings. A law of the fourth century fixed that number to be 30. A censor had the right of going into a house where the marriage took place, and he removed out of the house any number that exceeded 30.

[14] A loose flowing dress is, in all ages, considered to be necessary for solemn and state occasions. In courts, churches, universities, the gowns and robes which were similar flowing dresses, played an important part. The folds of such dresses carried the idea of a kind of mystery, modesty, respect and rank. Women therefore, generally put on such flowing dresses.

[15] White colour is generally the symbol of purity, innocence and faithfulness. The Roman bride used to wear a white gown on the occasion of her marriage. The ribbon-knots which the guests put on among the Romans on marriage occasions were also white in colour.

[16] Up to 50 years ago, they say, the chief leaders of the Parsee community used to carry shawls over their shoulders. The head-priests of the community still carry shawls, as the insignia of their office. The presentation of shawls to friends on important occasions, as marriages, is still common to a certain extent.

[17] *Kunkuṁ*, or the red pigment, plays an important part on marriage, and such other gay occasions in India. Various explanations are given about its use. Some say that this red pigment is the symbol or the substitute of blood, and that its use is the remnant of the custom of using blood on such occasions. They say that formerly they used to sacrifice animals on gay occasions like marriage, to avert evil from the married life of the couple. The

The red pigment mark on the forehead of a female is always round and that on the forehead of a male always long and vertical. The reason is this : the long vertical mark of the male, symbolizes a ray of the sun, and the round mark of the female symbolizes the moon. A handsome man is compared by oriental writers to the sun, but the beauty of a woman is always compared to that of the moon. The sun is always represented in ancient pictures, as a round disc with shooting rays. Again, the sun, through his rays, is a fructifying agent, but the moon is represented as a conceiving agent. She absorbs the rays of the sun. Just as the sun is a fructifying agent and the moon a conceiving agent, so is man in his relation to woman. Hence, it is that the mark on a man's forehead is long and vertical like the rays of the sun, and that on a woman's forehead round like the moon. The bridegroom has a garland[18] of flowers round his neck. The bridegroom is called *var-râjâ, i. e.*, husband-king. For the particular occasion his position is taken to be elevated.[19]

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blood of such sacrificed animals was applied to the forehead of the marrying couple. The application of the red pigment is considered to be a remnant and substitute of that custom. I have heard a story of a Dewân of a native State, that recently on the coronation of his prince, he made a slight cut on his thumb and with the blood oozing from the wound, made the usual mark on the prince's forehead.

[18] Garlands play a prominent part in the marriage customs of many nations. They were common among the ancient Greeks, Romans and Jews. In old Anglo-Saxon churches, the priest blessed the pair, and put garlands of flowers round their necks.

[19] They say that in ancient times, among several nations, the marrying couple put on crowns. Among the ancient Greeks, the priest put crowns on the heads of bridegrooms. In Athens, the friends of the bride carried a crown for her. In Egypt also, the bride put on a crown. Among the Hebrews the marrying couple were made to walk under a canopy resembling a crown. In Norway the bride put on a jewel resembling a crown. In ancient churches they kept a metallic crown, which was lent to the marrying couple for the occasion.

Some of the assembled friends and relations then make their presents to the bridegroom and his father. The presents mostly consist of shawls or rings, or money in cash. The bride and her parents receive similar presents from their friends. Up to a few years ago these presents, especially those in cash, were very common. Small presents of cash up to Rs. 5, were not necessarily paid into the hands of the parties, but they were given into the hands of a friend or relation, who acted as a receiver or collector for the occasion. He put down in a book the name of the donors and the amount of their sums. Such money presents used to pay off a part of the marriage expenses.[20] The memo kept by the receiver proved to be of use to the parties when, on similar occasions of marriages in the family of their friends, they had to do a similar thing in return.

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[20] This custom reminds one, of the "marriages of contributions" in ancient Wales and the "penny weddings" of ancient Scotland. In Wales, a herald went round in the town, announcing the marriage and saying that presents would be received very thankfully and returned on similar occasions. Individual givers of small cash presents did not feel the burden of the small payment, and to the marrying couple and their parents, the total amount of these individual small presents was most welcome, as it enabled them to pay off the wedding expenses, and to put up a new house. In the case of the penny-weddings of Scotland, at times, the people of the whole village paid in their small contributions, and took a part in the wedding festivals. In some cases, the neighbours collected among themselves and presented to the marrying couple, sufficient corn that would last during the whole of the first year of their married life. In old England, they say, the noblemen in possession of the adjoining estates presented meat, and the milkmen milk, cheese, eggs, &c., for the wedding feasts. The schoolmasters, and the priests generally lent their cooking utensils. The parties receiving these presents kept a note of such presents, and were generally ready to give similar presents on the occasion of marriages in the families of those who had given them those presents. In Cumberland they placed a plate in a prominent place at the place of marriage, and the assembled friends put into it their mite. In ancient Europe, on the marriage day, the bride used to sell ale to her friends and to her husband's friends at fancy prices. The money so acquired helped them in putting up a new house. In ancient Egypt, the bride held in her hand a soft substance called *heńá* in her hand, and the friends put in silver coins in that substance.

During this time, an hour or two before the celebration of the marriage, the ladies of the bride's family and the bride's friends, form themselves in a procession, and carry for the bridegroom presents of clothes and some other valuables. A nuptial song is again sung on such an occasion.

"*Song sung when the Mother-in-law welcomes her Son-in-law.*

Be ready mother-in-law with (your) presents. The son-in-law who comes to your door is a merchant.

Be ready mother-in-law with (your) presents? The son-in-law who comes to your door is a great man.

Be ready mother-in-law with (your) trays? The son-in-law who comes to your door is a petted one.

Sing songs some of you: let every one get acquainted (with him).

Inform Mêharwânjî[1] the celebrator of the wedding (of his coming).

Some great man's son is coming! Some gentleman's son is coming?

Some nobleman's son is coming! Some (great) merchant's son is coming!

With a number of merchants in his train.

Some Râṇî's son is coming! Or one born of a Thâkurâṇî is coming!

Every street is being swept clean! The father-in-law orders the floor of the *mâṇḍav* to be sprinkled with water.

(And) the mother-in-law gets figures in pearls[2] made upon the door sill.

The father-in-law gets rose-water sprinkled in the yard:

And orders carpets to be spread along every street (leading up to his house):

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[1] The bride's father.

[2] "These figures are daily made with a kind of powdered *chunam* on the door-sills of the Pârsî and Hindû houses with the object of inviting good luck to them. Making them in pearls is nothing but allegory.'

And the mother-in-law has every door decorated with festoons (of flowers).

Music is being played in every street.

The mother-in-law comes out to see the bridegroom's face with her hands full of silver coins.

Brother, thy mother-in-law has brought thee pearls : and my Sîrînbâi[1] is a luck-bringing girl.

We have got such a very handsome son-in-law,

And we have made him sit in our palace."

After these presentations, the assembly forms itself into a procession headed by the officiating priests and followed by the ladies who carry with them what is called *varni, i. e.*, a present from the *var*, (*i. e.*, the bridegroom) to the bride. The procession is sometimes preceded by a band of music.[2] The procession goes to the house of the bride—in the case of the Allbless Bâg to the adjoining building—where the marriage generally takes place. A nuptial song is generally sung on this occasion.

"*Song sung when the wedding presents are being carried for the bride or the bridegroom.*

Five sets of presents for the bride and five for the bridegroom :

(Even) the king has admired them from the balcony (of his palace).

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[1] The bride.

[2] Such marriage processions played an important part in many nations In the Isle of Man, the marriage processions entered into the church after going round three times. In ancient Greece, marriage processions were generally accompanied with musical bands and torches. The whole procession went on foot to the house of the bride, but the marrying couple were seated in a carriage. Up to about 50 years ago in Bombay, and about 25 years ago in Nowsaree, and such other Mofussil stations, it was common to see the husbands —generally *boy*-husbands—riding on horses. In Nowsaree some marriage processions were accompanied by men carrying guns which were fired at intervals. It is said that this is the case even now in some parts of Scotland. This seems to be a remnant of the ancient custom of marrying by capture when tribes attacked other tribes, and carried off marriageable girls.

Five sets of presents for the bride and five for the bridegroom,
The wedding guests have been brought from the country of Jasâ.[1]
Their praises have been sung in good words. . . . .
Joy, joy to him by whose side the pipes are being played.
Let us make an ovation with a tray full of pearls.
Come forth, mother of the bridegroom, his aunts, his sisters all:
The petted bridegroom will now mount his horse,
And he will have a splendid following.
Graceful flower girl, tripping gracefully along,
Who will buy thy daisies?
His father[2] Mêherwânjî, will be sure to buy them;
For he is in pressing need of them.
His father is overjoyed and spends money (freely),
In order to keep up his prestige.
The bridegroom's mother has caused a beautiful *sadi* to be woven for herself,
And a bodice of cloth of gold.
Father, what shall we admire most in this procession?
I bring my procession (of guests) from the city of Bombay (Mumbâi.)
Send for jewellers from Sûrat,
Send for boxes full of *jhâl*[3] and *jhumrâñ*[3].
And adorn the bride and the bridegroom with them.
Brother, what shall we admire most in this procession?
I bring my procession (of guests) from the city of Sûrat.
Send for goldsmiths from Sûrat,
And get boxes full of bangles and bracelets.
Indulge every desire of the marrying couple.

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1 "It is not plain what country is meant."
2 "The bridegroom's."
3 "Ornaments for the ear."

Now, father, you who are a man of influence,
Get together good wedding guests.
The flower girl enters the narrow street,
And brings garlands of buds.
Flower girl, we shall buy what you bring.
We married women shall unite in buying (your flowers).
Get married women to sing songs,
And indulge every desire of the marrying couple.
Sôrâbjî will now ride his horse,
And by his side (will walk) his brother who is a *dêsâi*.[1]
Let me scatter mustard seeds under the horse's feet,
And wish the rider every blessing.
Let me sprinkle some *jiran*[2] under the horse's feet :
I would not entrust any one with the rider even for a moment.
Let me place (some) *damnô*[3] under the horse's feet.
Sôrâbjî will mount his horse with his face to the East.
Let me sprinkle some salt[4] under the horse's feet.
This is the first time in my life that I do such a (meritorious) thing.
Let me break (some) eggs[5] under the horse's feet.

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[1] "The headman of a community invested with certain magisterial powers."

[2] "Seeds resembling fennel seeds." [3] "*Damno* is a sweet smelling herb."

[4] "Mustard seeds, *damno* and *jiran* are not, so far as I know, considered auspicious, but salt is believed to carry prosperity with it."

[5] "Eggs play an important part in Pârsî festive ceremonies : whenever a person is to be welcomed, a tray is prepared with a good many things, which are believed to be auspicious. These are : a cocoanut, an egg, a handful of rice, a little water, and some sugar made up into little cakes. As soon as the guest steps up to the door, the mistress of the house, or if she happens to be a widow, some relatives of hers, goes forth with the tray in her hand, and first taking up the egg waves it over the head of her guest, and breaks it against the steps or the pavement ; then she does the same with the cocoanut, and finally sprinkles the rice and sugar-cakes over the favoured head. This done, she waves her hands over her guest's head, and uttering some blessings cracks her finger joints against her own temples and bids the guest to step in with the right foot foremost. The cocoanut, egg, &c., are believed to carry off all evil with them ; and they make it a point to break the egg and the cocoanut from which it appears that some sacrifice is meant, and the egg does duty for a live offering."

May the rider be as (prosperous as) his ancestors.
Now my Sôrâbjî has mounted his horse,
And has bowed his head to Dâdâr—Hôrmajda."

The procession goes to the place of the bride, and its members are accommodated with seats, the males in the compound and the females within the house. The door of the house of the bride is decorated with a hanging string of flowers, and the side posts which support the doors are marked with Haradh (turmeric) mixture.[1] This kind of decoration is observed on the door of the bridegroom's house also. The following nuptial song is sung on this occasion.

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[1] Among the ancient Romans, the door of the house of the bridegroom was similarly decorated with flowers when the bride first went to her husband's house. She herself applied oil to the door-posts, oil being considered a symbol of prosperity.

The custom of applying Haradh (turmeric) to the door-posts is common in India. The word Haradh comes from the Sanscrit root हर् *har*, which means "to be yellow, to shine." Its colour is like that of the sun-light. So turmeric and other drugs of its colour are taken to be the symbols of sun's light, and also of the prosperity and plenty brought about by his fertilizing power Hence the marks made with turmeric are considered auspicious. Instead of the red pigment (કંકુ) some use turmeric for the auspicious marks on their foreheads. It is for its being a symbol of plenty and prosperity that the new account books commenced to be used on the Dewali holidays by the Hindus are marked with turmeric marks.

According to Dr. Dymock, one of the different Indian words for turmeric, is રજની *Rajni*, *i. e.*, night. They say that in ancient times, young wives decorated their foreheads with auspicious marks of turmeric a little before sunset, when they expected their husbands to return to their homes from outdoor work. This was intended as an auspicious thing, signifying, that as sun, whose symbol the turmeric was, fructified the creation, so they may be fructified and blessed with children at the hands of their husbands. This custom is said to prevail even now in some of the Indian villages. Even young ladies, when visiting lady friends in the evening have their bodies marked with turmeric. These visitors are then allowed to return to their husbands' houses after sunset, which is considered to be the auspicious occasion for the coming of the goddess Laxmi, which presides over wealth and prosperity. According to the Illiad, Juno in order to entice Jove, had her bed prepared of turmeric-coloured saffron.

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"*Song sung when the Bridegroom leaves his house to go to the Bride's, where the Wedding ceremony takes place.*

Put your foot in the stirrup, brother Sôrâbjî, to mount your horse.
Your mother holds you by the hem of your garment.[1]
Let go, mother, let go your hold,
And I shall give you your due.
How can I forget the claims of her,
Who reared me, and loved me as her own life?
I have got a beautiful *sâḍî* woven for my mother,
And a bodice of cloth of gold.
Put your foot in the stirrup, brother Sôrâbjî, to mount your horse.
Your aunt holds you by the hem of your garment.
Let go aunt, let go your hold:
Your claims shall have due recognition.
How can I forget what is due to her,
Who sang the lullaby at my cradle?
I have ordered a gold-embroidered *sâḍî* for my aunt,
And a bodice of green-silk.
Put your foot in the stirrup, brother Sôrâbjî, and mount your horse.
Your aunt (father's sister) holds you by the hem of your garment.
Let go, aunt, let go your hold,
And I shall give you your due.
How can I forget the claims of her who took me in her lap,
When my name was given me?[2]
Let us send a *hundî* (on some firm) in Gujarât, and get a good *patôrî* (for my aunt).

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[1] By way of asserting her claims.

[2] It is the privilege of the father's sister to hold the baby in her arms, while the astrologer finds out a name for it.

The bridegroom looks as bright as the Sun,
And as pure as the Moon.
The bridegroom stands under the festoons of flowers (that adorn the doorway) smelling the flowers,
And looks as beautiful as the flowers themselves.
The bridegroom stands under the festoons of flowers (that adorn the doorway) chewing *pân*,
And looks as delicate as a *pân*-leaf."

After the assembly is seated, the bridegroom enters into the bride's house. He is welcomed at the door by the mother of the bride. He is made to stand at the threshold where several ceremonies are performed to welcome him and to wish him good luck. A fresh *kunkun* mark is made upon his forehead, and a little rice is stuck upon the moist *kunkun* mark and thrown over his head. Rice is considered to be the symbol of plenty and prosperity. Hence the sprinkling of rice plays a prominent part on many occasions of joy in wishing good luck. The officiating priests also, in performing the religious ceremony, and in invoking the blessings of God upon the couple, sprinkle rice over them.[1] Before the recital of the marriage blessings, the bride and the bridegroom also throw upon one another a handful of rice. Some fond mothers make the bride and the bridegroom eat a few grains of the rice thus besprinkled over them in the marriage ceremony.

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[1] In Poland the father of the bridegroom, after the nuptial benediction welcomes the married couple into his house by throwing over them grains of barley corn. The grains so thrown are picked up again and sown, and if they grow well, that is considered very auspicious. Among the Hebrews also grains of barley were thrown in the front of the couple, and that was meant "to denote their wishes for a numerous progeny" of children. In Nottinghamshire and Sussex, the sprinkling of rice on the couple was a prevalent custom. In ancient Spain, not only the parents of the couple, but other passers-by in the streets, also sprinkled corn. According to Dalton's Ethnology (p. 148) among the Buniyas, the bride and the bridegroom threw over each other seven handfulls of rice, and moved seven times round a pole buried in the midst of a hut.

An egg is then passed round his head three times, and then thrown down upon the ground and broken. This seems to be the remnant of the old custom of animal sacrifice.[1] It signifies that if there be any evil destined for the person it may pass off in the egg.

A cocoanut is then similarly passed round over the head three times and then broken down.[2] A little water is then poured in a tray, which is passed round the head three times, and then the water is thrown at the feet of the bridegroom. Once in the evening, the ladies of the bride's family present before the bridegroom a water-pot (called *var-behendoo* (વરબેહેંડું), *i. e.* a pot presented to the husband, *var* as a part of the dowry), and make him dip his hand in it. While doing so, he drops a silver coin into it as a return gift, and as an appreciation of the gift on his part.[3] At one time it was customary that the feet of the couple were washed with water

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[1] Among the ancient Romans, on similar occasions "a hog was sacrificed. The gall of the victim was always taken out, and thrown away, to signify the removal of all bitterness from the marriage."

[2] In Scotland, they used to break a cake over the head of the bride at the threshold of her husband's house, when after marriage, she entered it for the first time. Among the Hebrews, after the marriage ceremony, they present before the bridegroom a wineglass, which he breaks as a sign of good omen. All present then shout out "mazzletown, mazzletown," which mean "good luck, good luck." This ceremony among the Hebrews is variously explained. Some say it is to remind the Hebrews that their people are all scattered in different countries, just as the pieces of the glass lie scattered over the ground. Others say, that it is to remind the marrying couple of the transitory state of this life, which may be as easily broken as the glass.

[3] Water is considered as a symbol of prosperity and also of humility. According to Herodotus, the ancient Persians, when they went to conquer foreign countries, asked for dust and water from those countries as a tokens of submission. The fact of the Athenians and Spartans throwing the Persian messengers into a pit and into a well respectively, to receive with their own hands therefrom the desired water and earth, was one of the immediate causes of the Persian invasion of Greece, which led to the famous battle of Marathon. In one of the tribes of Bengal they give earthen pots full of water and rice to the marrying couple, and sprinkle water over them from those pots. A person going out on an important business, considers it a good omen if he meets one with a pot full of water.

just after the performance of the marriage ceremony. When Parsees began to put on English-fashioned boots, it being a little troublesome to remove the boots, the custom was to wash the tip of the boots with a little water.[1]

After the welcoming ceremonies on the threshold, the bridegroom is made to cross the threshold without placing his foot upon it. The bride also, when she goes to her husband's, is made to cross the threshold.[2] The threshold is crossed with the right foot, which is always considered auspicious.[3]

When the bridegroom enters into the house to be married he is further welcomed with a song.

"*A song sung when the mother-in-law welcomes her son-in-law.*

The mother-in-law welcomes her son-in-law, ornaments adorning her head;

Seizing upon an auspicious moment, she welcomes the bridegroom and adorns his neck with a garland (of flowers).

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[1] In Scotland, in the last century, the unmarried friends of the bride washed her feet on the evening preceding the marriage. The custom is still known in some parts of Scotland as that of "feet-washing." It was known among the ancient Hebrews and is known among the modern Hindus. Among the ancient Romans also they washed the feet of the couple. Among the Persian Zoroastrians, they still wash the feet of the couple, and make them dip their hands in earthen water-pots.

[2] According to Plutarch (Life of Romulus), among the ancient Romans the bride, when she first went to her husband's was lifted up over the threshold. A similar custom is said to prevail in Lincolnshire. They say that in old England, when the couple first left the house after marriage, the house servant washed the threshold with hot water "to keep the door-stem warm." This was to indicate a wish that another marriage may soon take place in the family.

[3] In some countries of Europe, the bride, while entering the church to be married, is asked to put her right foot first into the building, and then to leave it also with the same foot. In former times when some royal marriages took place by proxy, the nobleman representing the royal bridegroom, placed his right foot on the bed of the royal bride. The right hand side is always considered auspicious. Among the Dhankar tribe of Mâhâbleshwar, to determine whether the time for marriage is auspicious or not a calf in the hut is let loose to be fed by the cow which is kept outside the hut. If the calf, while going to the cow, passes by the right hand side of the marrying couple sitting in the compound, the time is auspicious. If it passes by the left-hand side it is inauspicious, and the marriage is postponed for some time.

With an oblation of flowers and cocoanuts and rings[1] is the bridegroom received, and is made to sit under the *mâṇḍav*.

Sîrînbâi, thy husband has come, and wants some place to put up at.

Give him an orchard to put up at, and his mother's heart will rejoice.

Give him a garden to put up at, and his father's heart will rejoice.

Give him a palace to put up in, and his sister's heart will rejoice.

Give him (a place near) a small well to put up at, and his paternal aunt's heart will rejoice.

Give him (a place near) a sacred river to put up at, and his maternal aunt's heart will rejoice.

Give him a yard to put up in, and his paternal uncle's heart will rejoice.

Give him a mango plantation to put up at, and his maternal uncle will rejoice.

Let us bestow upon the bridegroom mango and tamarind plantations,

And let us bestow towns and villages on him.

Let us give him eighty-four market places, and let us give him extensive forests.

(But the bridegroom says) "I care not for your mango and tamarind plantations, nor do I wish to have your towns and villages ;

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1 "The mother-in-law receives her son-in-law when he comes down to marry her daugther in the following manner :—She goes forth with a tray in her hand, in which is placed a diamond or any other kind of ring, or some other ornament for the bridegroom along with *kuṅkû*, some grains of rice, some dry dates and almonds, cocoanuts, and a cone-shaped packet of sugar. The mother-in-law makes a mark with the *kuṅkû* on the bridegroom's forehead and presses some grains of rice on to it. Then she puts a garland of flowers round his neck, and puts the ring on his finger. This done, she throws a few grains of rice over his head and passing her hands over his face or his head cracks her finger joints against her temples.

need not your eighty-four market places nor your extensive forests;

I am come only to take away Frâmjî's daughter, for then only will my life be worth living."[1]

The bridegroom is being decorated with twist,[2] and has been brought down to marry a virgin.

Sprinkle showers of rose-water and hand packets of *pân* round (to the guests).

Sprinkle showers of saffron on, and hand bouquets of flowers round (to the guests).

The guests are welcome, guests of her who has been waiting (for them)."

Having entered into the house, the bridegroom takes his seat on one of the two chairs arranged for the couple in the middle of the room. The bridegroom takes his seat first, and waits for the bride who comes in, after a short time to

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[1] Compare the following lines of Moliére (Misanthrope Act I Sec. II).
"Si le roi m'avait donné,'
Paris, sa grand ville.
Et qu' il me fallut quitter.
L' amour de ma mie.
Je dirais au roi Henri.
Reprenez vôtre Paris.
J' aime mieux ma mie, ôguê!
J' aime mieux ma mie."
Also compare the following lines of Hâfiz.
"Agar ân turki-i-Shirazi ba dast ârad del-i-mârâ,
Ba khâl-i-hinduyash bakksham Samarcand-o-Bakhârârâ.
i. e. If the beautiful girl of Shiraz will conquer my heart, I will give the cities of Samarcand and Bokhârâ for the black mole of beauty on her face.

[2] "During the marriage ceremony the bride and bridegroom are made to sit opposite each other, and twist is wrapped round and round their persons by the priests, who continue repeating prayers and burning incense on a fire. This practice is now being gradually dropped by the Pârsîs."

take her seat.[1] The bridegroom sits on the right hand of the bride. The right hand side is a place of respect, and so it is occupied by the husband who is considered to be the leader of the bride.[2]

Now let us follow the bridegroom into the hall where the marriage takes place. You will see the bridegroom taking his seat on one of the two chairs arranged in the middle of the hall. There are two handsome stands on one side of each of the chairs. On these you will find two metallic trays full of rice, which is to be thrown by the officiating priests over the couple while reciting their marriage benedictions. On the stand by the side of the chair on which the bride is to to take her seat, you will see a small metallic pot containing ghee (clarified butter) and molasses.[3]

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[1] To make the bridegroom wait for the bride, for some time, seems to be a custom prevalent among many people. Among the Zoroastrians of Persia, when, at the marriage time, the members of the bridegroom's family go to ask her to be present for the marriage, the bride does not go at once. They keep her away and say that "She has gone to the garden for picking flowers," or that "She has gone to her brothers." When the match is arranged, a few members of the bridegroom's family go to the bride's house to have her final consent. When they ask her "Are you willing to marry such and such a person?" She is not expected to reply at once. The question is repeated several times, and then finally she replies in the affirmative in a low voice. In some tribes, when the bridegroom's party goes to the bride's, the latter's house is kept closed for some time and they open it after some knocking. Such customs and evasive answers are intended to signify that it is the husband who seeks the wife and is anxious to have her, and not the wife.

[2] In Christian marriages also, the bridegroom stands on the right hand of the bride.

[3] Ghee, being a soft, slippery substance made out of milk, is considered to be a symbol of gentility, courtesy and obedience. The ancient Roman bride, for similar reasons, applied oil on the threshold of her house when welcoming the bridegroom into her house. Even now some fond Parsee mothers, while giving a bath to their children on their birthdays, apply milk to their bodies. દુધે નાહ્યા ને પુતે વીઆજો. *i. e.*, "Have a bath with milk, and be the parent of many sons," is a common form of benediction among Parsee ladies on marriage occasions. Curd, which is a kind of milk production. also plays a prominent part on joyous occasions like birthdays and marriages. Molasses being a sweet substance is a symbol of sweetness and good temper. So these two substances are produced by the family of the bride as symbols of good omen, wishing gentleness, peace and contentment to the couple. After the ceremony, the pot containing these substances and the remaining rice are presented to the family priest.

A servant is standing there holding a censer with burning fire in one hand, and a little frankincense in the other.[1] On the two stands also you see fire in the shape of two burning candles, one by the side of the bridegroom and the other by the side of the bride.[2]

Again you will find there two persons, one standing by the side of the bridegroom and the other by that of the bride. These are the marriage witnesses.[3] The nearest relations generally stand as witnesses. It is usually married persons, not bachelors that stand as marriage witnesses.[4]

Before being seated by each other's side, the bride and the bridegroom are first made to seat opposite each other, separated by a piece of cloth held between them as a curtain. Now begins what we may call the religious ceremonies. Two priests present themselves for the performance of these ceremonies. The senior officiating priest gives the right

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[1] Fire is held as a sacred and most important symbol among the Parsees. So it is present in most of the Parsee rituals. It is a symbol of purity and plenty. Among the ancient Greeks, fire and water were held as symbols of purification, and the bridegroom himself held them in his hand while welcoming his bride in his house. According to some, the Roman bridegroom held fire and water before his bride as "necessaries of life," signifying thereby that he would supply her with all necessaries of life. Among the Romans, the marriage ceremony was performed before the altar of their Atrium where their sacred fire was burning. In some parts of Australasia the brides carry fire to the houses of their bridegrooms.

[2] These burning candles remind us of the "bridal torches" of the ancient Greeks, among whom the mother of the bride carried these torches in marriage processions. They were kindled from their family hearths.

[3] It is the custom of many nations to have witnesses to testify to the event of marriage. The ancient Hebrews also had two witnesses. The Christians also have two. Among the Romans, the Pontifex Maximus performed the marriage ceremony before ten witnesses. In ancient Persia the nearest relations stood as witnesses. According to Firdousi in the marriage of Siâvash with Firangiz, Afrasiâb, the father of Firangiz stood as a witness for his daughter.

[4] In the Greek Church of Russia, it is only married priests that can perform the marriage ceremony.

hand of one into the right hand of another. Then a piece of cloth is passed round the chairs of both so as to enclose them in a circle. The ends of the cloth are tied together. This is, as it were, strictly speaking, the tying of the marriage knot. This is done with the recital of the sacred formula of "Yathâ Ahu Vairyo.[1]"

After tying the knot of the ends of the cloth, which, as it were, encloses them into a circle of unity, the priest fastens with raw twist their right hands which are grasped by each other. This rite is called Hathêvârô (હાથેવારો) *i. e.*, hand-fastening.[2] The above sacred formula is recited during this rite also. It is the family priests who are entitled to the fee of hand-fastening, even if the ceremony is performed by other priests.[3]

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[1] A knot is the symbol of love, friendship, and faithfulness. In old England, the bride carried, on her gown, a number of ribbon knots which the guests plucked off from her body and carried them with them as tokens of the event. That the custom of tying marriage knots among the Parsees is very ancient appears from Firdousi's Shâhnâmeh where Zâl's marriage with Roudâbeh is said to have been celebrated by tying marriage knots.

ببستند بندي بآعدن و كيش

[2] Up to the eighteenth century there was a custom in England that the marrying couple went to the river adjoining their town, washed their hands, and each grasping the other's hand took the oath of marriage. This was known as hand-fastening. Among the Christians also, it is the priest who joins the hands of the couple. Among the ancient Greeks the ceremony of hand-fastening was considered as the ratifying agreement of marriage. Among the ancient Romans, the priest made the marrying couple sit on chairs which were put together, and on which wool was spread, and then fastened their hands. The modern Hindus also unite the hands of the couple. In Finland it is the father of the bride who fastened the hand. Among some tribes slight cuts are made on the hands before their being fastened, so that the blood of one may follow into that of another. It is the right hand of each that is fastened, because the right hand is considered to be the witness of one's faith. Among the Assyrians it was the father of the bridegroom who fastened the hands of the couple with a woollen thread.

[3] This reminds us of the custom among ancient Christians that the marriages generally took place in the parishes in which the couple lived. But when they were performed in other parishes, it was the priest of the parish in which they lived, that took the marriage fee.

In the ceremony of hand-fastening the raw twist is put round the hands seven times. After fastening the hands the raw twist is passed round the pair seven times and then finally it is passed seven times round the knot of the cloth originally described. During all this process the sacred prayer of Yathâ Ahu Vairyo is recited.[1]

Just at the end of this ceremony, at a signal given by the senior priest, the servant who holds the fire-vase places frankincense on the fire. At this signal the curtain of cloth, which is held between the couple, is dropped, and the couple throw on each other a few grains of rice which they hold in their left hands. This throwing of rice is accompanied by a clapping of hands by the friends and relations who have assembled there.

The above ceremony of holding the cloth curtain, between the bride and the bridegroom, and then dropping it after the fastening of the hands, signifies that the separation that hitherto existed between them no longer exists now and that they are now united into the bond of matrimony.[2] As long as the curtain was held they sat opposite each other, but on its removal they are made to sit by the side of each other. This also signifies that they, who were up to now separate, are now united together.

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[1] The number 7 plays a prominent part in this ritual of hand-fastening. Seven was a sacred number among the ancient Persians. There were seven Ameshâspentas, *i. e.*, the archangels, seven heavens, and seven Keshvars *i. e.*, the zones or regions.

[2] Among the Hebrews, the bride at first put on a veil which was removed immediately after they were united in marriage. Among the ancient Christians when the couple was kneeling in the sanctum, four of the assistant clergy held over their hands a poll or care-cloth which was afterwards removed. Among the Russians of the Greek church "a curtain of crimson tafetta supported by two young gentlemen, now parts the lovers, and prevents them from stealing any anxious glances from each other's eyes. (W. Tegge, p. 106).

The putting on of raw twist round the couple seven times also indicates union. The raw twist itself can be easily broken, but when several threads are twined into one, they cannot easily be broken. So the tie of unity into which the couple is now bound may not easily be broken.

The throwing of the rice by the marrying couple upon each other is watched with great interest by their friends, especially by the ladies, who urge their respective friends, the bridegroom or the bride, to look sharp and throw the rice first when the signal is given. The one that throws rice first over the other is said to win. This is, as it were, a race of love. "Who won, the bridegroom or the bride?" is a question often heard in the assembly.[1] This is to signify that one who throws rice first, thereby indicates that he or she will be the foremost in loving and respecting the other. The clapping of hands expresses the approval and good-will of the assembly for the union.[2]

Then follows the most important or the solemn part, or what can be called the strictly religious part of the ceremony. Two officiating priests stand before the couple. The senior priest at first blesses the couple in the following few words: "May the Creator, the omniscient Lord grant you a progeny

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[1] In some parts of Wales, the friends of both parties went after marriage at the church to an adjoining inn to partake of the marriage repast. A few members of both parties ran to the inn. There was a kind of running race between them. The party who ran first and reached the inn first guaranteed as it were, that the bride or bridegroom, whom they represented, would be the first to show all love and respect to the other. In some parts of the south of France when the couple is kneeling at the altar after the marriage, a lady goes before them, and pricks them with a pin. Both try to bear that as much as they can. The one that bawls out or expresses the feeling of pain first is believed to be the one that would turn out less patient than the other in suffering the troubles, if any, of married life, and of this world in general.

[2] This corresponds to the custom of saying "Amen, Amen" in some of the village churches of England when, after the third reading of the banns, the clerk of the church says, "God speed them all."

of sons and grandsons, plenty of means to provide yourselves, heart-ravishing friendship, bodily strength, long life and an existence of 150 years."

Then he puts the following question to the person, who stands by the side of the bridegroom as a witness to the marriage, on behalf of the bridegroom's family:—"In the presence of this company that has met together in Bombay[1] on. . . .[2] day of . . . .[2] month of the year . . .[2] of Emperor Yezdegird of the Sassanian dynasty of auspicious Irân, say whether you have agreed to take this maiden . . . .[3] by name in marriage for this bridegroom, in accordance with the rites and rules of the Mazdayaçnans, promising to pay her 2,000 *dirams* of pure white silver and two *dinârs* of real gold of Nishapore coinage[4].

The witness replies: "I have agreed."

Then the following question is put to the witness on the side of the bride: "Have you and your family with righteous mind, truthful thoughts, words and actions, and for the increase of righteousness, agreed to give for ever this bride in marriage to . . .[5]?"

Reply: "We have agreed."

Then the priest asks the mutual consent of the couple in the following words: "Have you preferred to enter into this contract of marriage upto the end of your life with righteous mind?"

Reply: "We have preferred."

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[1] Here the name of the town where the marriage takes place is mentioned.

[2] Here the particular Parsee day, month and the year on which the marriage is performed are mentioned.

[3] Here the name of the bride is mentioned.

[4] This sum seems to have been fixed in ancient Persia as the sum to be presented by the family of the bridegroom to the bride.

[5] Here the name of the bridegroom is mentioned.

To make the matter doubly or trebly sure the questions are repeated three times.[1]

Then follows the recital, by both the officiating priests of the Paêvandnâmeh or Ashirwâd (*i.e.*, benediction), which is an address made up of admonition, benediction and prayers. I give here the translation of the address.[2] The first part of the address consisting of admonitions to the marrying couple, is as follows:—

"By the helping name of Ahura Mazda may your happiness increase. May you be brilliant. Try to do good deeds. Be-increasing. Be victorious. Learn to do deeds of piety. Be-worthy to do good deeds. Think of nothing but the truth. Speak nothing but the truth. Do nothing but what is proper. Shun all bad thoughts. Shun all bad words. Shun all bad actions. Praise deeds of piety. Commit no acts opposed to piety. Praise the Mazdayasnân religion. Do nothing without mature consideration. Acquire wealth by good means. Say what is true before your superiors, and act according to their orders. Be courteous, sweet-tongued, and kind towards your friends. Do not indulge in scandals. Avoid being angry. Do not commit sins for the sake of avoiding shame. Do not be ambitious. Do not torment others. Do not entertain wicked jealousy. Do not be haughty. Avoid evil thoughts. Avoid evil passions. Deprive not others of their property. Keep yourself away from the wives of others.

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[1] Among the Christians the banns are proclaimed three times. Among the modern Greeks, the priest, after putting on the blessed ring, declares the marriage three times. He repeats the benediction three times. In some of the tribes of Central Asia, *e.g.*, in Dardistan, the priest asks the marrying couple and the assembled company three times, whether they all consented. In the Greek Church in Russia also, the priest puts a similar question to the couple three times. His question is "Whether they sincerely consent to and approve their marriage, and whether they will love each other for the future as is their bounden duty so to do?" (W. Tegge, p. 107.)

[2] I had the pleasure and honour of contributing the translation of a large part of this address to Mr. Dossabhoy Framji Karaka's very excellent book, "The History of the Parsees" (Vol. I., p. 182). So I quote that part from that work. The rest I have translated specially for this paper.

Be industrious in following good professions. Do good to the pious and to the virtuous. Do not quarrel with the revengeful. Never be a partner with an ambitious man. Do not become a companion of a backbiter or a scandal-monger. Do not join the company of persons of ill fame. Do not co-operate with the ill-informed. Fight with your enemies only by fair means. Treat your friends in a way agreeable to them. Do not enter into any discussion with persons of ill-fame. Speak in an assembly after great consideration. Speak with moderation in the presence of kings. Be more glorious than your father. In no way annoy your mother. Keep yourselves pure by means of truth. Be immortal like Kaikhosru. Be well informed like Kâus. Be as brilliant as the Sun. Be as pure as the Moon. Be as illustrious as Zarthushtra. Be as strong as Rustam. Be as fertile as the Earth. As soul is united with body so may you be united and friendly with your friends, brothers, wife, and children. Always keep good faith, and preserve a good character. Recognise only Ahura Mazda, the Omniscient Lord, as your God. Praise Zoroaster as your spiritual leader. Treat Âhriman, the evil spirit, with contempt."

After the above admonitions, follow a few benedictions, in the first part of which the priests pray to God to confer upon the couple, certain moral and social virtues which are said to be the characteristics of the Yazatas (angels) who give their names to the thirty days of the month.

"May Ahura Mazda bestow upon you good thoughts through Behman, good words through Ardibehesht, good actions though Shehrivar, perfect thought through Spendârmad, sweetness through Khordâd, fruitfulness through Amerdâd. May God bestow upon you increasing lustre through Âdar, purity through Âbân, exalted position through Khurshed, increase through the cow-like Mohor, liberality through Tir, temperate habits through Gosh. May God bestow upon you

pure justice through Mehr, obedience through Srosh, fruitfulness through Rashnu, increase of strength through Farvardin, victory through Behrâm, constant delight through Râm, strong power through Govâd. May God bestow upon you knowledge through Din, collection of wealth through Arshisang, a number of good talents through Âshtâd, great activity through Âsmân, firmness of place through Jamyâd, good sight through Mârespand, and nourishment of body through Anerân." "Oh, you good men! May that come to you which is still better for you than the good, since you find yourself worthy as a Zaota (a pious and virtuous man). May you receive the reward which is earned by the Zaota as one who thinks, speaks, and does much good. May that come to you which is better than the good. May that not come to you which is worse than the evil. Oh good men! May that accrue to you which is better than the good. May your relations be worthy of goodness. May you get that reward of which you have made yourself worthy. May good accrue to you as the result of perfect good thought, perfect good words, and perfect good actions. May that piety come to you which is better than the good. May not that sinful life, which is worse than the evil, come to you. May it be so as I pray. May the much desired Ayriaman come for joy to the good mind of Zoroastrian men and women. May he grant the reward to be desired according to the law of all purities. I prefer that purity which is considered the best by Ahura Mazda." Righteousness is the best gift and happiness. Happiness to him who is righteous for the sake of best righteousness.

May the party (*i.e.*, the marrying couple) have light and glory, in physical strength, physical health and physical victory, wealth that may give a good deal of happiness, children blessed with innate wisdom, a very long life, and the brilliant happy paradise, which is due to the pious. May it be so as I wish it.

Then are recited a few benedictions in which certain departed worthies of ancient Irân are mentioned by name, and it is wished that the pair may be blessed with the virtues and characteristics which had made them famous. Certain grand objects of Nature are mentioned, and it is wished that the couple may be blessed with the physical qualities manifested by them. The following is a free translation of these benedictions :—

"By the name of God, I bless you in the City of Bombay[1] as was the wont of our forefathers in Irân. May all your desires be fulfilled as were those of God in the creation of the world. May you be as great in dignity as King Kaikhosrú[2]. May you be as friendly as angel Meher, as victorious over your enemies as Zarir, as handsome as Siâvakhsh, as splendid as Bejan, as pious as King Gushtâsp, as strong as Sâm Nariman, as powerful as Rûstam, as good a lancer as Aspandiâr, as good a helper of religion and far-seeing as Jâmâsp, as holy as the Holy Spirits, as generous as Tishtar, as sweet as rain-water, as brilliant as the Sun, as righteous as Zoroaster, endowed with a life as long as Time that rules over the world, as fertile as the Earth, as united as a river united with a sea, as full of joy as Winter, as gay as Spring, as fragrent as musk, as well-known as gold, as current (*i.e.*, favourite) as a coin, as good a doer of virtuous deeds as God in his creation. May these good wishes be fulfilled. May you be as useful as the Sun, the Moon, Water, Fire, Wine, Myrtle, Jasamine, Rose and the sweet Marjoram. May . . . . . and . . . . . [3] with their children and their progeny live for a thousand years. Be fragrant and good as the

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[1] Or any other city where the marriage is performed may be mentioned.

[2] Kavi Husrava of the Avesta. For this and other proper names mentioned here, *vide* my Dictionary of Avesta Proper Names.

[3] Here are mentioned the names of the bride and bridegroom.

basil and the amber. May you have such pious children as may be illustrious, and victorious over enemies and as may add to the glory of the family. May it be so as I wish it."

A part of the address is then repeated in Sanskrit. They say that when the Parsees first emigrated to India, in order to make it intelligible to the Hindu Râjâ and his courtiers who had given them a home on the Indian soil, they repeated the address in Sanskrit, which was then the language of the Court. That practice they have continued up to now, though there is no longer any necessity to do so at present. Then follow another set of benedictions in the Pazend language known as Tandaruçti. The following is a free translation of these benedictions :—

By the name of bountiful, merciful and kind God, who is a kind and just Lord. May . . . .[1] have health and a long life. May they be worthy of piety and splendour. O Omniscient Lord! let joy and pleasure, ease and plenty reach them and let Divine light and royal justice reach them. May they have courage and victory. May they be firm in their knowledge of the good Mazdayacnâu religion by means of honest endeavour and good demeanour. May good relationship, the birth of children and long happy life be their lot. May their body be blessed with happiness and their soul with good government. O Omniscient Creator! May the religion of Zoroaster prosper.—Amen. O Great God! May you grant long life, happiness and health to the ruler of our land, to the community and to . . . . .[2] Grant them all these for many years to enable them to help the worthy. Give them a long life for many generations. May there be thousands of blessings upon them. May the year be happy, the month auspicious and the day propitious. Grant that for several

[1] Here are mentioned the names of the marrying couple.

[2] Here the names of the marrying couple are mentioned.

years, several days and several months, they may be found worthy and fit to perform religious rites and deeds of charity. Keep them pure for works of righteousness. May health, virtue and goodness be their share. May it be so, May it be more so, as is the wish of God and His Archangels.

The marriage ritual is also repeated at midnight. It appears from Anquetil du Perron that it is a remnant of the old custom of Persia when in the town of Kermân the marriage ceremony was performed at midnight. In some families, the practice of repeating the ceremony at midnight and the address in Sanskrit is not resorted to now. The performance of the above ceremonies and the recital of the address, complete, what we should call, the solemn part of the celebration of marriage. But there are certain other customs and observances, which, though very rare in Bombay, are observed to a certain extent in the Mofussil towns. It is the ladies who observe them. Moreover, they are now rather looked at with an idea of fun than that of any solemnity.

The first observance of that kind is that of uniting *chhedâ chhedi* (છેડા છેડી બાંધવા), *i.e.*, of fastening the skirts of the garments of the couple.[1] The nearest friend or relation of

[1] Among the Hebrews, the bride and the bridegroom were made to walk under a canopy or a sheet of cloth. This signified unity of protection. This custom seems to be another form of that of fastening the skirts of each other's garments. The Hebrew spouse in the above custom said : "His banner over me was love." (W. Tegg, p. 55). A Hebrew bridegroom at one part of the ceremony also spread the skirt of his garment over the head of his bride That was meant to signify that the bride was now under his protection The old Azlee priest used to ask the consent of the bride for the marriage. Having received it, he fastened the end of a part of her long veil to the skirt of the bridegroom's coat, and thus united, the bride went to the house of the bridegroom. This custom prevails also in Nicaragua. In some tribes the officiating priest gently knocked the head of the bridegroom against that of the bride. This also had the same signification of unity. According to Dalton (Ethnography, p. 148) among the Buniyers, on the appearance of the stars at nightfall, the skirts of the garment of the couple were joined together and they passed the night alone in this way. The next morning both were taken to an adjoining tank for a bath and the knot was untied there. On their return home they stood at the threshold of their house with pots of water over their heads. A part of the water was then poured over their heads.

the couple ties the skirt of the *jámá* (the flowing dress) of the bridegroom with that of the *sáree* of the bride. Thus united, the bride goes to the house of the bridegroom. The process of fastening the skirts is accompanied by a song. This custom also signifies the act of uniting the two into the bond of marriage.

The next rite is that of "washing the feet" of the couple with water.[1] That was more practicable about forty years ago, when almost all Parsees put on native shoes without stockings. But now, owing to the inconvenience of taking off English shoes and stockings, only the front tip of the shoes is washed with a little water. The signification of the custom seems to be that of washing away all past mistakes and driving away all evils and misfortunes.

The next rite was that of making the couple partake of food from the same dish.[2] In doing so, each gave to the other,

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[1] In Scotland, in the 18th century, according to an old custom, the maids of the bride washed the feet of the bride on the eve preceding the marriage. Among the ancient Romans "both she and her husband touched fire and water, because all things were supposed to be produced from these two elements; with the water they bathed their feet" (W. Tegg, p. 75). The custom of washing the feet is prevalent among the Zoroastrians of Persia also. This custom of feet-washing prevailed among the ancient Hebrews also. It is now prevalent among the Hindus.

[2] Among the ancient Romans one of the forms of marriage was *confarreatio* which was "a ceremony in which the bridegroom and bride tasted a cake made of flour with salt and water in the presence of the high priest and at least ten witnesses. This rite was said to symbolize the community of life, of property, of family worship, that henceforth united them". Among the Roman Patricians many generally resorted to this form of marriage, and the couple was made to sit on one and the same piece of leather prepared from the skin of a sheep killed for the marriage sacrifice. The bridal cake of Christian marriages seems to be a relic of the ancient Roman custom. Colonel Dalton in his Ethnography gives several instances of tribes that have still prevalent among them this custom of making the couple eat together. As the Romans sat on one and the same piece of leather in their "*confarreatio*" so some of the tribes sit together on one and the same piece of cloth. Among the ancient Hebrews the couple were made to drink from

morsels of food prepared by one or the other. This rite signified, that now being united in the bond of marriage, they had to board together and to share each other's happiness and grief. This repast is known as "Dahi Koomrô" from the fact that *dahi* (curd), which is considered an auspicious substance of food on gay occasions, formed the essential part of the dish.

Another peculiar custom, now almost obsolete, is that of making the couple play *Eki Beki* (એકી બેકી) which is a form of gambling. Both have several rupees in their hands. One, without letting the other know, takes a certain number in the right hand and asks the other whether the number is *eki* (odds) or *beki* (even). If the other guesses the number right he or she is said to win. Perhaps the signification is the same as that in the rite of throwing the rice referred to above, wherein the one who won, guaranteed, as it were, his or her desire to love the other more ardently than she or he would do.

The following nuptial song is sung at the close of the wedding ceremony.

"*Song sung at the close of the Wedding Ceremony.*

All hail this (blessed) day !
(On such a day) I would get my (other) sons married, if I had the means.[1]
I would not make a moment's delay.

---

one and the same cup of wine which was consecrated and blessed by the Rabi. (W. Tegg, p. 54.) In Russia and Scandinavia, also, the couple are required to drink wine from the same cup. In Hesse the couple eats from the same plate and drinks from the same cup. According to a writer of the *Asiatic Quarterly Review*, in old Lombardy, the only marriage rite was this that the marriage couple drank from the same cup and kissed each other Latterly, when the clergy protested against this simple rite without any religious element in it, the benedictions from the priest and a sermon were added to it. Among the Melanasians the couple gave each other three morsels from a dish called "*sago mash.*" The bride then gave a little tobacco to the bridegroom who, in his turn, gave a betelnut to the bride (Featherman, p. 32).

[1] The bridegroom's mother is supposed to repeat these lines.

All hail this (blessed) day !
The Sun has risen auspiciously over my Mêhêrwânjî's head.
We have celebrated the marriage of our Sôrâbjî.
All hail this (blessed) day !
Brothers have your little sons married,
(As) I have married my Sôrâbjî and brought (the couple) home.
All hail this (blessed) day !
My Mêhêrwânjî dotes on his son and daughter-in-law.
My Ratanbâî's daughter and son-in-law are her petted children.
All hail this (blessed) day !
We hail with delight the rising of the Sun and the Moon.
We rejoice that my Sôrâbjî's mother gave birth to a son like him.
All hail this (blessed) day !
I[5] gave thee an order, goldsmith:
I told thee to make an armlet for my Sôrâbjî's arm
And a nine-stringed necklace for my Sîrînbâî.
I gave thee an order, mercer :
I told thee to bring a plaid for my Sôrâbjî,
And a pair of *patôrîs* for my Sîrînbâî.
I gave thee an order jeweller :
I told thee to bring rings for my Sôrâbjî,
And a pair of bracelets for my Sîrînbâî.
Father-in-law, make your court-yard (gates) a little higher,
That my Sôrâbjî may enter on horse-back.
All hail this (blessed) day !
My procession of wedding guests is too large to be accommodated (in your yard).
All hail this (blessed) day !
My Sôrâbjî has won his bride in person.
And he has brought the Ránî
Laksmanî[1] for a wife.
All hail this (blessed) day ! "

(1 An allegory.)

After the celebration of the marriage the bride accompanies the husband to his house. A nuptial song is sung by the ladies, when the bride is taken to her husband's house.

"Song sung when the Bride is being sent to the house of her Parents-in-law after the Wedding.

The pipes (that are being played) are made of green bamboo.
Sisters, our Sîrînbâî is going to the house of her parents-in-law.
Sîrînbâî, the fortunate grand-child of her (maternal) grand-father,[1]
Is married, and is going to the house of her parents-in-law.
How they will rejoice to see our Sîrînbâî!
Sisters, our Sîrînbâî is married, and is going to the house of her parents-in-law.
Her father has performed the meritorious act of giving his daughter in marriage,
And has acquired the blessings of Heaven.
It was fortunate that her father thought of this matter,
And gave Sîrînbâî to good parents-in-law.
Her father has given her a chest full of treasure,
With which Sîrînbâî sits in her room.
Her father has given Sîrînbâî a milch cow,
So that she may have plenty of milk and curds (to eat).
Mother-in-law, (pray) do not use the cane[2] on Sîrînbâî,
Or she will smart under it and will weep,
And long for her paternal abode.
Mother-in law, (pray) treat our Sîrînbâî with kindness,
And serve her with enough of food at her meals.

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[1] The names of many other relatives besides the maternal grand-father are used in succession.

[2] It may be assumed that the bride is a child.

Sîrînbâî is the (pet) daughter of her father.
Sîrînbâî is the eldest daughter-in-law in the family of her parents-in-law.
Mother-in-law (pray) treat our Sîrînbâî with magnanimity,
And refrain from giving her stale food.
Mother-in-law, you must not think that our Sîrînbâî is as advanced in years as she appears :
(It is only because) she has been brought up on curds and milk :
(It is only because) we have brought her up on lumps of butter.
Sîrînbâî, why have you forgotten to take with you your marriage portion ?
Fifteen strings of pearls comprise her marriage portion,
Which have been purchased for her by her good brother.[1]

* * * * *

Thy husband is come, Sîrînbâî the Ṭhakrânî.

* * * * *

The husband has been attracted by the graceful carriage of Sîrînbâî.
Her father has presented her with a valuable *lâhê*,
(Dressed) in which she goes to the house of her parents-in-law.
Sîrînbâî, the beloved daughter of her father,
Is married and is going to the house of her parents-in-law.
Sîrînbâî, you wear a necklace round your neck,
And the hearts of your father-in-law and your husband will rejoice."

" [1] The father or brother may give any presents or settle any amount of money on the bride, but he is by no means bound to do so. It is the duty of the bride's parents, however, to give presents of wearing apparel to the bridegroom's relatives and rings and some other presents to the bridegroom, as tokens of their regard, whereas it is the duty of the bridegroom's father to settle a certain amount, generally in the shape of ornaments, on the bride, and give her many suits of clothing besides, to which she has an exclusive right."

After the celebration of the solemn part of the marriage ceremony, most of the guests are entertained at a marriage feast. The following are the toasts generally proposed at Parsee marriage feasts :—

1. *Yazdán-ni Yâd, i. e.* In remembrance of God.
2. The married couple.
3. The sacred fire-temples. May their sacred fire burn for ever. May they be the means of helping all.
4. The guests.
5. The host.
6. Her Majesty the Queen.

All or some of these are proposed according to the directions of the host, and some one among the guests proposes that of the host. At some marriage feast, a piously-inclined host adds to the above list that of the dear departed ones as "Ashô Farôhar in yâd," *i. e.*, "the remembrance of the pious departed ones." While proposing this toast, and the first on the list, *viz.*, that in remembrance of the sacred name of God, fragrant frankincense is ordered to be placed on the family hearth. No speeches are made while proposing them. At large gatherings, there are professional health-proposers. Loud and clear voice is their only qualification for the work. They simply give out the toast with a loud voice, and at times, when the dining parties are very large, they go round the tables, repeating the words for giving the toasts several times, so that all may hear. These toasts are drunk generally while dining, not at the end of the dinner.

As to the menu, fish, which is considered a symbol of good omen and luck is essential. No marriage feast can be complete without it. Again, a course of some kind of sweets is essential. Meat is not eaten in marriage feasts. It appears from Anquetil that the reason why meat was prohibited in India was, that formerly, at Surat, which was at first the head-quarters of the Parsees, a large number of Hindoo guests

were invited. As Hindoos consider it irreligious to slaughter animals for food, to spare their feelings meat was prohibited. But from an account of the proceedings of a meeting of the community, held in Bombay on the 18th of October 1823, and convened to consider some steps to regulate funeral and marriage expenses, it appears that meat was prohibited on marriage occasions from the point of view of economy.[1] Meat courses were thought to be expensive.

The following nuptial song is sung, when the bride enters the house of her husband. In the first part of the song, it is the bridegroom who is made to speak. He introduces, as it were, his wife to the elders of his family. In the latter part of the song, it is the other ladies of the house who are made to sing.

"*Song sung when the Bridegroom brings home his Bride.*

Father, O father (mine), I am come home married,
And have brought (with me) a wife worth a *lakh* and a quarter.[2]
Brother, O brother (mine), I am come home married,
And have brought a daughter from a magnificent house.
Kâkâ,[3] O Kâkâ (mine), I am come home married,
And have brought a wife from a noble family.
Mâmâ, O Mâmâ[4] (mine), I have come home married,
And have brought the daughter of a good father.
Mâsâ, O Mâsâ,[5] (mine) I have come home married,
And have brought the sister of a powerful brother.
Phûvâ, O Phûvâ[6] (mine), I have come home married,
And have brought home a wife of noble birth.

---

1 Parsee Prakash, by Khân Bâhâdur Bomanji B. Patel, Vol. I., p. 172.
2 "A figurative expression of the bride's value.
3 The father's brother.
4 The mother's brother.
5 The husband of the mother's sister.
6 The husband of the father's sister.

Brother gate-keeper, open wide your gate ;
For (Sôrâbji) is waiting at the gate with his bride.
Sister Mêhêrbâî, decorate your house,
Because your son has come home with his bride.
Sister Sûnâbâî, sprinkle your door-way with milk,[1]
Your brother has come with his bride.
Sister Mêhêrbâî, decorate your threshold with figures in pearls,[2]
Your son has come home with his bride.
Sister Sûnâbâî, fill your lamps with *ghî*,[3]
Your brother has come home with his bride.
It is Mêhêrbâî's son who is married,
He is come home with a bride worth *lakhs* (of rupees)."

According to the Parsee Matrimonial Act a Parsee marriage has to be registered at the office of the Registrar of Parsee Marriages. The registration fee is Rs. 2.

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[1] As a mark of rejoicing.

[2] An allegory.

[3] Also as a mark of rejoicing. It is the custom, however, to light at least one lamp fed by ghee in the day time, when the bride is being dressed in the suit of clothing, jewellery, etc., sent her by her parents-in-law on the occasion of the betrothal, and on all subsequent occasions when presents are given to her."

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Aiyâdgâr-i-Zarirân, Shatrôîhâ-i-Airân, va Afdya va Sahigiya-i-Seistân, *i.e.*, the Memoir of Zarir, Cities of Irân, and the Wonders and Marvels of Seistân. (Pahlavi Translations, Part I. Texts in Gujarati character, with English and Gujarâti translations and notes.)

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કદીમ ઈરાનીઓ, હીરોડોટસ અને સ્ટ્રેબો મુજબ અવસ્તા અને બીજાં પારસી પુસ્તકોની સરખામણી સાથે. The Ancient Irânians, according to Herodotus and Strabo, compared with the Avesta and other Parsee books.

WORKS EDITED BY THE SAME AUTHOR.

The K. R. Cama Memorial Volume.

The Pahlavi Madigân-i-Hazâr Dadistân.

THE FUNERAL CEREMONIES

OF THE PARSEES,

THEIR ORIGIN AND EXPLANATION

BY

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THE FUNERAL CEREMONIES

OF THE PARSEES.

Their Origin and Explanation.

THOUGH a long period, of at least three thousand years, has elapsed since the time when most of the religious commandments of the Parsees were first issued, and though the community has, during that interval, seen many vicissitudes of fortune, they have adhered well-nigh faithfully to many of their ancient religious customs. Among these, is their custom of the disposal of the dead, which, however peculiar it may appear to the followers of other religions, appears to them to be the most natural and acceptable, supported as it is even now by the best scientific test of advanced sanitary science. At the bottom of their custom of disposing of the dead, and at the bottom of all the strict religious ceremonies enjoined therewith, lies the one main principle, *viz.*, that preserving all possible respect for the dead, the body, after its separation from the immortal soul, should be disposed of in a way the least harmful and the least injurious to the living.

The object of this paper is to give a brief description of the funeral ceremonies of the Parsees, a description that may interest not only the ordinary seekers after Oriental knowledge, but also the students, who strive to find, for most of the present customs, an origin in the commandments of the original Avesta Scriptures.

The ceremonies and observances can be divided into two parts:

I. Those that relate to the disposal of the body.

II. Those that relate to the good of the soul.

For a proper appreciation of the ceremonies of the first kind, one has to look to the Zoroastrian or Parsee ideas of *sanitation*, *segregation*, *purification*, and *cleanliness*, as expressed in the Vendidad, one of their Avesta Scriptures.[1] To these must be added the idea of simplicity observed in these ceremonies which inculcates a lesson in the mind of the survivors, that, as the Persian poet sings :—

چو آهنگ رفتن کند جان پاک ∴ چه بر تخت مردن چه بر روی خاک

"Death levels everybody, whether he dies as a king on the throne or as a poor man without a bed on the ground".

To understand clearly the funeral ceremonies pertaining to the soul, one must look to the notions of the Zoroastrian belief about the future of the soul. These ideas and notions will be explained in this paper at their proper places. We will first speak of the ceremonies and observances that relate to the disposal of the body.

I.

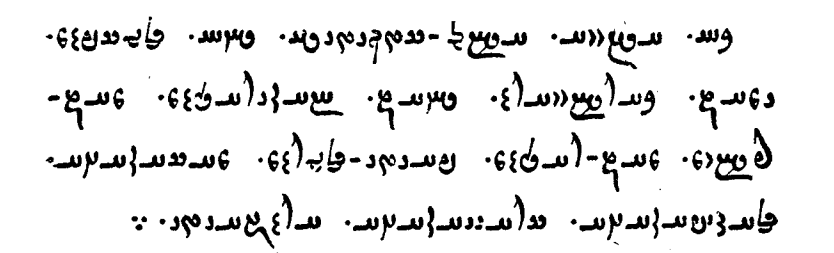
From the moment that a man's case is given up as hopeless, and he is found to be on the point of death, preparations are made for the disposal of the body. The apartment in the house, where it is intended to place the body before its removal to its last resting place, is washed clean with water. The shroud or the dress in which the body is to be clothed is also washed beforehand in the house.

When a man is on the point of death his relations send for two or more priests, who assemble round the sick bed of the dying person and say for his benefit the *Patet*,[2] which is a

[1] Prof. Darmesteter says on this point: "Toutes les cérémonies de cet ordre peuvent se résumer en deux mots, ceux-là même qui résument aujourd'hui toutes les mesures prophylactiques en cas d'épidémie: 1° interrompre les communications des vivants avec le centre d'infection réel ou supposé; 2° détruire ce centre même (Le Zend Avesta II, p. 147).

[2] 'Patet' is Av. 𐬨𐬀𐬙𐬌𐬙𐬀𐬌𐬙 from 𐬨𐬀𐬙𐬌𐬙 and 𐬀 to go; *lit.* going back, hence, repentance.

prayer for the repentance of one's sins. The priests are paid in money and corn for their attendance. If the person dying is able to join the priest in saying his last repentance-prayer, or if he is able to say it himself alone, so much the better. A person who has said his repentance prayer a short time before his death is considered happier in his death than one who has not been so able. If not the whole *Patet*, at least the recital of the short formula of 'Ashem Vohû' [a], a short time before death is considered very meritorious. The Hâdôkht Nask (I,14-15) says



"Which is the one recital of Ashem, which in greatness, goodness, and excellence is equal in value to the whole of the region of Khanirath with its cattle and its leading men? Ahura Mazda replied to him, O Holy Zarathushtra, truly that Ashem, which a man recites at the very end of his life, praising good

[a] As Dr. West says it is like the *Pater Noster* of some Christians. It may be thus translated "Piety is the best good and happiness. Happiness to him who is pious for the best piety."

thoughts, good words, and good deeds and condemning bad thoughts, bad words and bad deeds.' (Yasht Fragment XXI, 14-15).

In the Vendidad (Chapter XII, 1-19) a longer period of mourning is enjoined to the surviving relations of a "Tanu-pêrêtha" (*i.e.* the sinful) than to those of a "Dahma" (*i.e.* the righteous). According to tradition, the Tanu-pêrêtha in this case is one who has not, at the time of his death, said his Patet or repentance prayer or has not recited the Ashem-Vohû. The Dahma is one who has said his repentance-prayer or recited the Ashem Vohû.

A short time before death, the dying person is sometimes made to drink a few drops of the consecrated Haoma water. Haoma being a plant emblematic of immortality, a few drops of the water prepared with its juice by the priests performing the Haoma ceremony in the Fire-temples, are gently thrown into the mouth of the dying person.[4] Sometimes the juice of a few grains of pomegranate, which is considered essential in some of the Parsee ceremonies, is dropped into the mouth of the dying person.[5] A short time after death, the body of the deceased is washed whole throughout with water, and a white clean suit of cotton clothes is put over him.

This suit of clothes is not washed by the washerman, but is, as we said above, generally, washed beforehand at home by some members of the family, when it is seen that death is imminent. It is afterwards destroyed and never used again for any other purpose. The "Kusti" or sacred thread is then girded round the body by some relative reciting the "Ahura-Mazda Khodâi"

[4] A plant called Haoma-i Saphid, *i. e.* white Haoma is held to be the emblem of the immortality of the soul. This plant reminds one of the "Tree of Life" of the Christian Scriptures (Genesis II, 9) in the garden of Ḍden, and of the Sidra or Lotus of the Mahomedan Scriptures in heaven near the seat of the Almighty (The Qur'an LIII, 14-20, Sacred Books of the East, Vol. IX., page 252). As the "Tree of Life" is guarded by the Cherubim and the Sidra by 70,000 angels, so is the plant of Haoma-i Saphid guarded by 99,999 Fravashis or the guardian spirits.

[5] Now-a-days these ceremonies before death are not performed by all.

prayer. The deceased is then placed on a white clean sheet of cotton cloth spread over the ground. Then two persons keeping themselves in touch with him sit by his side and somebody recites an Ashem Vohû very close to his ear. The relations of the deceased now meet him for the last time.

After this time, nobody is allowed to touch or come into contact with the body, which, it is supposed, now begins to fall under the influence of the "Druj-i Nasush," *i.e.*, the evil influence of decomposition. It is considered unsafe to touch the body which now begins to be decomposed, lest the touch may spread contagion and disease among the living. Only those who put on the clothes over the body, and the corpse-bearers are allowed to come into contact with the body. If somebody happens to touch by mistake the dead body, he is, lest he spread contagion, prohibited from touching other persons, before he purifies himself by the process, of "Rimani," which consists in washing himself by a particular method.

The body is then entrusted to two persons who are generally trained to this work. They have, at first washed themselves, put on clean suits of clothes, performed the Kusti [6] and said the "Sraosh-bâj" prayer upto the word "Ashahé." Then holding a "Paiwand" [7] between them they enter into the house. The two relations who are sitting by the side of the body now leave their places and entrust it to these two persons who now

[6] The ceremony of performing the "Kusti" consists of three processes. (*a*) To wash with water the uncovered portions of the body, such as face and hands, and the feet if uncovered; (*b*) To ungird the "Kusti" or the sacred thread from the waist after the recital of a prayer called "Kem nâ Mazdâ" (Yasna Ha. 46 s. 7, Ha 44, s. 16. Vendidad VIII, 21 and Ha. 49, s. 10); and then (*c*) to put it on again with the recital of "Ahura-Mazda Khodâi" and "Jasa mê avaṅgahê Mazda (Yasht I, 27) Mazdayasno aḥmi" prayers (Yaçna Ha XII, 8). It is essential to perform the Kusti before saying a prayer, before meals, and after answering the calls of nature.

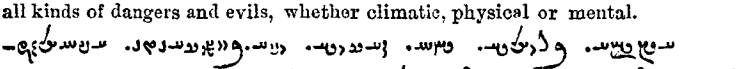
[7] To hold a paiwand پیوند (Pah. 𐭯𐭩𐭥𐭢𐭭𐭣, Av. 𐬯𐬌𐬎𐬀𐬙𐬀𐬌𐬙𐬀, स. प्रतिबंध) means to be in close contact or touch. This is done by holding a piece of cloth or cotton tape between two persons to show that they are associated or joined in doing a thing.

place the corpse on the ground on a white sheet of cloth and proceed to cover the whole body with cloth. The only portion kept uncovered is the face. In some parts of Gujarât even the face is covered with a "Padân"[8]. The body is then lifted from its place by these two persons and put on slabs of stone placed in a corner of the room. The hands are arranged upon the chest crosswise. The body is never placed with its head towards the North[9]. In some of the towns of Gujarât the old Avestic method of placing the dead body on the ground is still in practice. The ground is dug out a few inches in depth and a layer of sand is spread over it. The dead body is then placed on the spot thus prepared. (Vendidad V, 11; VIII, 8.)

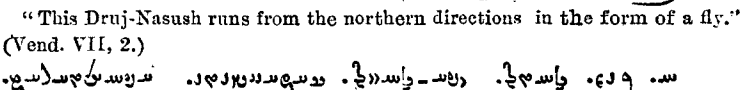
After placing the body on the slabs of stone or on the ground dug and prepared as above, one of the two persons draws with a metallic bar or nail three "kasha" or deep circles. This is intended to show that the ground within the circle is the ground

[8] Padân is Av. paitidâna. It is a piece of white cotton cloth which the Parsee priests put on over the face when they go before the sacred fire or when they say their prayers before the fire or other sacred things. This is intended to prevent the small particles of saliva of the mouth defiling the sacred things before them.

[9] In all the ceremonies of the Parsees the North side is as a rule generally avoided. The children in the initiating Naojôt ceremony (*i. e.*, the ceremony for the investiture of the sacred shirt and thread), the marrying couple at the time of the Âshirvâd or marriage-blessing ceremony, and the priests in all their religious ceremonies never sit with their faces turned towards the North. The old Irânians had a natural hatred for the North side from which proceeded all kinds of dangers and evils, whether climatic, physical or mental.



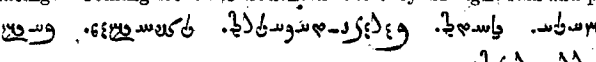
"This Druj-Nasush runs from the northern directions in the form of a fly." (Vend. VII, 2.)



"To him blows the wind from the northerly direction from the more northern sides, stinking, more stinking than other winds." (Yasht Fragment XXII. âdôkht Nask III. 25).

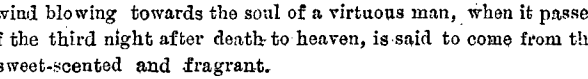
temporarily set apart for the dead body and that nobody was to go to that part of the ground lest he catch infection.[10]

The winds from the Northern cold regions brought sickness and death. Again the marauders from Mâzinderân and other adjoining regions in the North brought destruction and death in many Irânian families. These people of the North were depraved in many moral qualities. On the other hand, the South was considered a very auspicious side. The winds from the south were healthy and invigorating. Coming from the Southern seas they brought rain and plenty.—



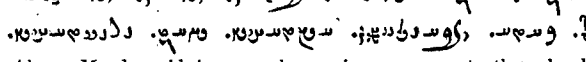
"As the wind blowing hard from the south purifies the atmosphere all round." (Vend. III, 42).

The wind blowing towards the soul of a virtuous man, when it passes on the dawn of the third night after death to heaven, is said to come from the South and is sweet-scented and fragrant.



"To him the wind blows from the Southerly direction, from the more Southern sides, sweet-scented, more sweet-scented than other winds." (Yasht Frag. XXII, Hâdôkht Nask II, 7).

10 It appears from the Avesta, that in ancient Persia every house was provided with a separate apartment for placing the dead body before its removal to the Tower of Silence. Again every street had a house for the common use of all the poor residents of the street. The inmates of the houses in the street which had not special convenient apartments for placing the dead bodies, carried them to this house set apart for the common use of all the residents of the street.



"Then Ahura Mazda said in every house, in every street, they should make three "Katas" (separate parts) for the dead" (Vend. V, 10).

It is said, that even now, such separate houses are provided in Persia in the Parsee quarters, where every family removed the dead relation before carrying him to the Tower of Silence. The place is known as Margzâd. It is said that even in India in the mofussil towns of Gujarât such separate houses were provided in the Parsee streets. These houses were known as Nasâ-Khâne ناسا خانہ, *i.e.*, houses for the corpse. Every Parsee town has even now a Nasâ-Khâne, but it is generally now used as a depôt for keeping the biers for carrying the dead upon, the slabs of stone on which the body is placed before its removal, and as the residence of the corpse-bearers.

After having thus placed the body on one side of the room [11] the two persons leave the house still holding the "paiwand" and finish the rest of the "Sraosh bâj."

The next process is that of making the "Sag-dîd" (*lit.*, the seeing of the dog). This consists of making a "sag" or a dog see the dead body. A four-eyed (𐬯𐬀𐬎𐬭𐬀-𐬯𐬎𐬀𐬱𐬌) dog is spoken of in the Avesta in connection with the ceremonies of the dead. By the four-eyed dog is meant a dog with two eye-like spots just above the two eyes. [12]

The Sag-dîd is repeated in every "Gâh" [13] as long as the body is in the house. It is performed just as the new "Gâh" begins. [14]

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11 It is enjoined that the place to be chosen for such apartments or houses for the dead, should be free from dampness and should be the least frequented by men and animals and be far away from where the religious ceremonies are performed.

𐬯𐬀𐬎𐬭𐬀-𐬯𐬎𐬀𐬱𐬌

It is enjoined that in case a dog is not procurable, the "Sag-dîd" of flesh-devouring birds like the crows and vultures should be allowed, that is to say, it will do, if a flesh-eating bird happens to pass and see the corpse from above. (𐬵𐬀𐬎𐬌𐬌𐬀𐬵 · 𐬵𐬀𐬯𐬎 · 𐬌𐬌𐬌 · 𐬌𐬀𐬎𐬀𐬵 · 𐬎𐬀𐬎𐬀𐬵 · 𐬎𐬀𐬎𐬀𐬵 · 𐬌𐬌𐬌 · 𐬵𐬀𐬯𐬎 · 𐬵𐬀𐬎𐬌𐬌𐬀𐬵 ·)

"Or the flesh-eating birds fly in the direction" (Vend. VII, 3).

(*a*) As said above, as in the Avesta so in the Vedas, we have a mention of two four-eyed dogs guarding the way to the abode of Yama, the ruler of the spirits of the dead. (*b*) Among the ancient Romans the Lares of the departed virtuous were represented in pictures with a dog tied to their legs. This was intended to show that as the dogs watched faithfully at the door of their masters, so the Lares watched the interests of the family to which they belonged. (*c*) The people of the West Indies have a notion among them of the dogs accompanying the departed dead. Compare the following lines of Pope:—

"Even the poor Indian whose untutored mind
Sees God in clouds or hears him in the wind
* * * * * * * *
thinks, admitted to yon equal sky
His faithful dog shall bear him company."

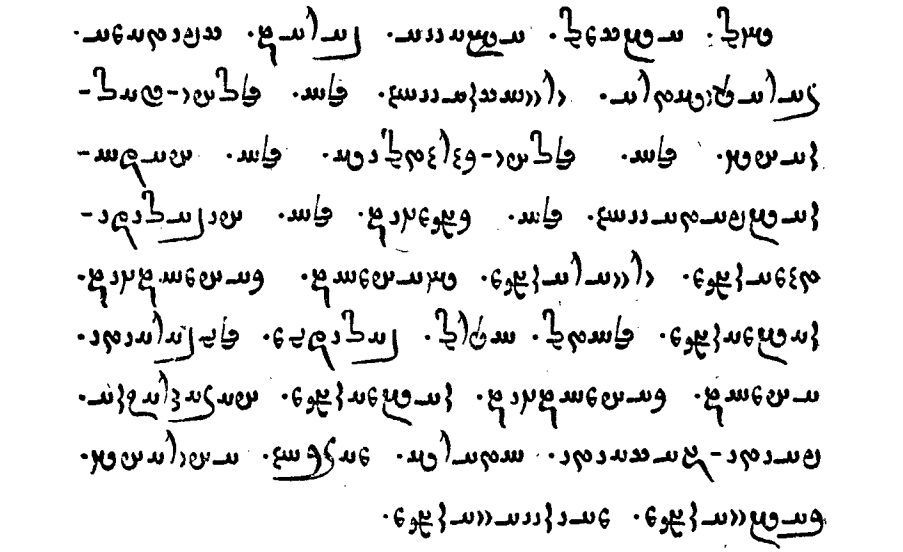
As to the purpose, why the "Sag-dîd is performed, several reasons are assigned.

(*a*) Some say that the spotted dog was a species of dog that possessed the characteristic of staring steadily at a body if life was altogether extinct and of not looking to him at all if life was not altogether extinct. Thus the old Persians ascertained by the "Sag-dîd", if the life was really extinct. (*b*) Others, as Dr. Haug says, attributed the "Sag-dîd" to some magnetic influence in the eyes of the dog. (*c*) Others again connected the "Sag-dîd" of a dog, which, of all animals, is the most faithful to his master, with the idea of loyalty and gratitude that must exist between the living and the deceased departed ones. (*d*) Others considered a dog to be symbolical of the destruction of moral passions. Death put an end to all moral passions, so the presence of a dog near the dead body emphasized that idea. Cf. Dante's *Divine Comedy* (Hell. C. I. 94-102. Dr. Plumptre.)

"For that fell beast whose spite thou wailest o'er,
Lets no man onward pass along her way.
. . . . . .
Many the creatures are that with her wed,
And will be more until the Greyhound come,
Who with sharp agony shall smite her dead.

Here the Grey-hound is considered as the deliverer of Italy. He is the symbol of the destroyer of the passions of sensual enjoyment, pride and avarice which are represented by the leopard, the lion and the wolf.

After the "Sag-dîd," fire is brought into the room and is kept burning in a vase with fragrant sandal and frankincense. It is believed that the burning of fragrant wood over the fire destroys the invisible germs of disease in the direction in which the wind carries the fragrance.



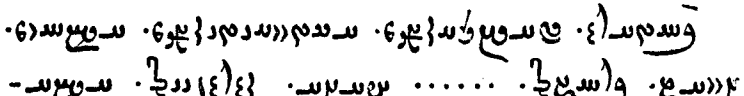
"O holy Zarathushtra! If one carries with purity (for the fire) the Aêsma (*i.e.*, the wood) of the plant Urvâsana or Vohugaôna or Vohukereti or Hadhânaepata[15] or any other fragrant tree, the fire of Ahura-Mazda goes to fight a thousand times against the invisible evil *daevas*[16] in all the directions in which the wind spreads the fragrance of the fire." (Vend VIII, 79-80).

A priest sits before the fire and recites the *Zend Avesta* till the time of the removal of the body to the Tower of Silence. It is enjoined that the priest and all persons should sit at a distance of at least three paces from the dead body. This is

15 All these are species of fragrant plants.

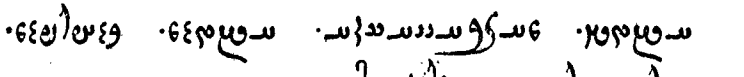
16 The word *daeva* is used in the Avesta for all evil influences whether physical, mental or moral.

to ensure the health and safety of the living survivors in case the deceased had died of an infectious disease.



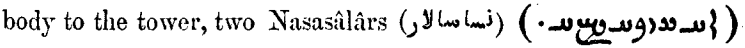
"O Creator of the material world, at what distance from the holy man (should the place for the dead body be)?" Ahura Mazda replied: "Three paces from the holy man" (Vend. VIII, 6-7).

The body is removed to the Tower of Silence any time during the day. As it is essential that the body should be exposed to the sun it is strictly forbidden to carry it at night.



"The Mazdayasnâns should expose the body to the Sun" (Vend V, 13).

If death takes place early at night the body is removed the next morning, but if it takes place late at night or early in the morning it is removed in the evening. In the case of an accidental death a long interval is generally allowed. The Vendidad says that in such a case the decomposition commences after one Gâh (VII, 4-5), and therefore it is not detrimental to the health of the living to keep the body some time longer.

About an hour before the time fixed for the removal of the body to the tower, two Nasasâlârs (نساسالار) () *i.e.*, corpse-bearers [17] clothed in perfect white, enter into the

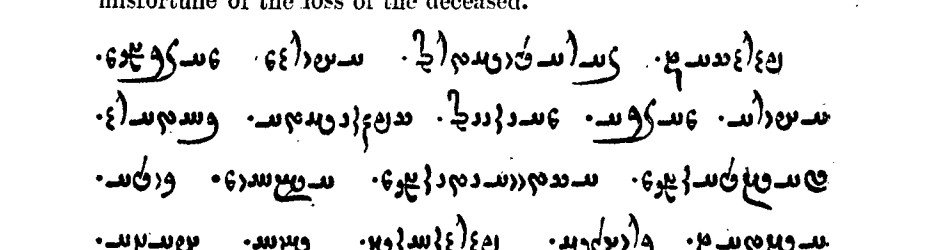
[17] Generally there are two classes of the corpse-bearers: (*a*) the Nasâsâlârs who enter into the Tower with the corpse. They also go into the house to arrange the corpse on the bier; (*b*) the Khândhiâs who are mere carriers; their business is to carry the corpse from the house to the Tower in the inside of which it is carried by the Nasâsâlârs.

house, having performed the *kusti* beforehand. They have all parts of their body well covered; on their hands even they put on what is called *dastânâ* (دستانہ), *i.e.*, a cover for the hand. The only part of their body left uncovered is their face. This is to ensure their safety against catching any infection, through the uncovered part of their body, should the deceased have died of an infectious disease. They enter into the house holding a "*paiwand*" between them, and carry an iron bier called "*gehân*" on which to remove the body. Wood being porous, and therefore likely to carry and spread germs of disease and infection, its use is strictly prohibited in the funeral ceremonies. The corpse-bearers must be at least two, even if the deceased were a mere infant that could be carried by one man. It is strictly prohibited that the body be removed by one. The body must be carried by two, four, six or any such even number according to the weight of the deceased.

𐬯𐬀𐬱𐬀𐬌𐬯𐬀𐬌𐬛 𐬀𐬱𐬌 𐬯𐬀𐬌𐬛

The corpse-bearers place the bier by the side of the dead body and take the *bâj*.[18] They then recite the following in a suppressed tone: 'Be dasturi-i Dâdâr Ahura-Mazda, be dasturi-i Amshaspandân, be dasturi-i Sraosh asho, be dasturi-i Âderbâd Mârespand, be dasturi-i Dastur-i in Zamân,' *i.e.*, "(We do this) according to the dictates of Ahura-Mazda, the dictates of the Ameshaspands, of the holy Sraosh, of Âderbâd Mârespand, and the dictates of the Dastur of the age." Then they sit silent by the side of the dead body. If they have at all any occasion to speak, they speak with a kind of suppress ed tone without opening the lips, which is said to be speaking in *bâj*.

Then follows the "*Geh-Sârnâ*" ceremony *i.e.*, the recital of *gâthâs* which is intended to give moral courage to the survivors to bear up with fortitude the misfortune of the loss of the deceased.



[18] To take the *Bâj* is to recite the *Sraosh-bâj* prayer up to the word "Ashahê" in the *Kem-nâ-Mazdâ* prayer which forms a part of the *Sraosh-bâj*. When the particular work in connection with the dead body is finished the *Bâj* is also then finished, *i.e.*, the remaining portion of the *Sraosh-bâj* is recited. This *Bâj* is taken by the priests on certain occasions at the time of bathing and in the *Bareshnum* ceremony.

"Zarathushtra asked Ahura-Mazda: 'O Ahura-Mazda! Most beneficent Spirit! Holy Creator of the material world! How are we to stand against the *druj* (evil influence), which runs from the dead to the living? How are we to stand against the *nasu* (evil influence) which carries infection from the dead to the living?'

"Then Ahura-Mazda replied: 'Recite those words which are spoken twice in the *gâthâs*.'" (Vend. X., 1, 2.)

The passage referred to is a passage in the beginning of the *Ahunavaiti Gâthâ*.

Two priests perform the *kusti* and after reciting the prayers for the particular *gâh* go to the chamber where the dead body is placed, and standing at the door or at some distance from the body and holding a *paiwand* between them, put on the *padân* over their face, take the *bâj* and recite the *Ahunavaiti gâthâ* (Yaçna XXVIII-XXXIV) which treats of Ahura-Mazda, his Ameshâspentas or immortal archangels, the future life, resurrection, and similar other subjects. When they recite nearly half of the *gâthâ* upto Ha XXXI 4, they cease reciting for some time. Then the Nasâsâlârs lift the body from the slabs of stone and place it over the iron bier. Then the two priests turn to the bier and commence to recite the remaining half of the *gâthâ*.

When the recital of the *gâthâ* is finished, a Sag-dîd is performed once more, and then the relations and friends of the deceased, who have by this time assembled at the house, have a last look of the deceased. They, out of respect, bow before the body, which process is called *sijda* ( ).

When all have had their last look and paid their respects, the corpse-bearers cover up with a piece of cloth the face of the deceased which was up to now open, and with a few straps of cloth secure the body to the bier so that it may not fall down

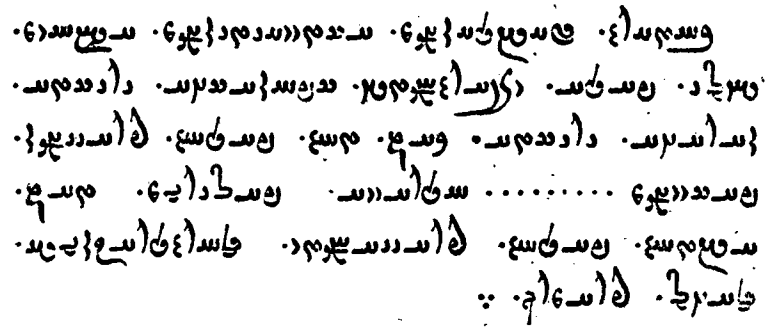
while being lifted or carried. Then they lift up the bier and getting out of the house entrust it to other corpse-bearers who wait outside the house. The number of these carriers vary according to the weight of the body to be lifted up. Before lifting up the body, the carriers also take the "Bâj" and arrange themselves in pairs of two, holding the "paiwand" between them. Immediately after the body is removed from the house, "Nirang," or the urine of the cow, is besprinkled over the slabs of stone on which the body was placed and over the way by which the corpse-bearers carried the body out of the house. It is believed that the "Nirang" possesses some disinfecting properties, and that therefore it destroys the germs of impurity and disease, if any, at the place where the decomposing body was placed so long.[19] For this reason "Nirang" plays a prominent part in cleaning impurities attached to things that have come into contact with the decomposing body of men and animals. These things are asked to be first purified or washed with the "Nirang" and then with water (Vend. VII. 74-75). Utensils or articles of furniture made of wood, clay, or porcelain, that have come into contact with a decomposing body, are condemned altogether. Being porous they are held to have caught the germs of impurity or infection from the dead body and are therefore unsafe for domestic purpose (Vend. VII, 75).

When the bier leaves the house, out of respect for the deceased, the whole assembly or generally the elders follow the bier for some distance from the house or upto the end of the street. There they make a last bow to the deceased and stand by the side of the road. Those relatives and friends who wish to accompany the funeral procession to the "Tower of Silence" follow the bier at a distance of at least thirty paces, and the rest

[19] According to Dr. Eugene Wilhelm, many other ancient nations, besides the Persians, used cow's urine as a disinfectant. Vide "On the use of Beef's Urine according to the precepts of the Avesta and on similar customs with other nations" by Dr. Eugene Wilhelm. According to Dr. Haug, the peasants of several parts of Europe even now use it (Haug's Essays, 2nd ed. p. 286).

return to the house. Immediately the family priest and other priests and sometimes the head of the family make salutations to the assembly by way of thanking them for their presence. The assembly then disperses.

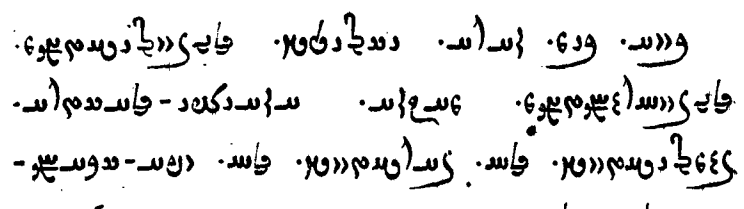
All those who follow the bier to the Tower are clothed in white full-dress. They arrange themselves in pairs of two, hold a *paiwand* between them, take the "Bâj" and silently march to the Tower. The procession is headed by two priests.



"Oh Holy Creator of the material world, how does the road from which a dead man or a dead dog is carried become passable for cattle, &c.?" . . . . "First the Âthravan (*i.e.*, the priest) should pass by the road reciting the victorious words (of Yathâ-Ahu Vairyo and Kem nâ Mazdâ)" (Vend. VIII, 14, 19-21).

When the bier reaches the Tower, it is put on the ground and the Nasâsâlârs uncover the face of the body. Those who have accompanied the funeral procession pay their last respects and have a last look from a distance of at least three paces. Then the Sag-dîd is once more performed. In the meantime the gate of the Tower, which is closed with an iron lock, is opened. The two Nasâsâlârs, who had at first brought out the bier from the house, now lift up the bier and carry it into the Tower. They remove the body from the bier and place it on one of the "pavis."[20] They then remove the clothes from the body of the deceased and leave the person stark naked there.

[20] Pavi is a portion separated for different bodies.



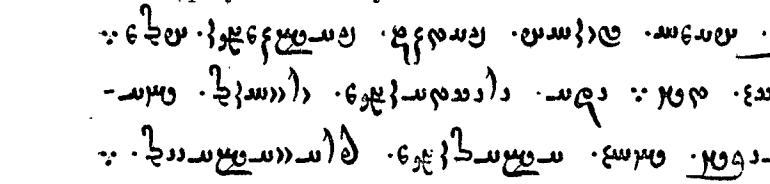
"Two powerful persons may carry him and place him naked without any clothes on this earth, on clay, bricks, stone and mortar." (Vend. VIII, 10.)

The body must be so exposed and left without clothes as to draw towards it the eye of the flesh-devouring birds and may fall an easy prey to them, so that, the sooner it is devoured the lesser the chance of further decomposition and the greater the sanitary good and safety.

The clothes thus removed are never used for any purpose whatever, but are thrown in a pit outside the Tower where they are destroyed by the continued action of heat, air and rain. In Bombay they are also destroyed by sulhpuric acid. The corpse-bearers are not allowed to remove the clothes from the body of the deceased with their hands lest they may catch contagion from the decomposing body and be the means of spreading it in the town. They are enjoined to do so by means of metallic hooks and instruments with which they are provided.

We may as well say here that the Nasâsâlârs, who come into contact with the dead body and carry it into the Tower, are generally provided with separate buildings to stay in. (Vend. III, 19.) They do not go to the Atash-Beherams, *i.e.*, the chief Fire-temples which are frequented by a large number, until they purify themselves by a "Bareshnum," which requires several washings and segregation and retreat for nine days and nights. In public feasts they generally do not take their meals with the rest.

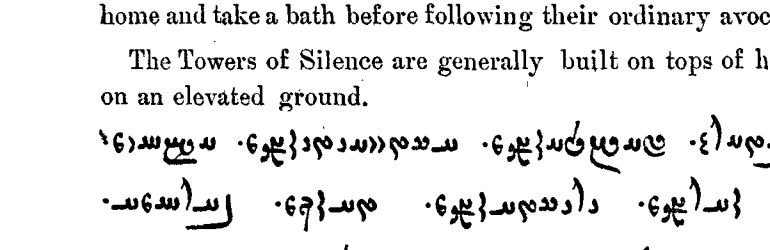
When the Nasâsâlârs have done their work in the Tower they get out and lock the gate which is always made of iron. On a notice being given to all those, who have accompanied the funeral procession, and who have by this time taken their seats at some distance from the Tower, that the Nasâsâlârs have finished their work, all get up from their seats and finish the "bâj," *i.e.*, recite the rest of the "Sarosh-bâj," which while taking the "bâj," they had recited only up to the word "Ashahê," The pairs now leave off the "paiwands" and recite a short prayer which says :—



"We repent of all our sins. Our respects to you (the souls of the departed). We remember here the souls of the dead who have the spirits of the holy."

They then take the "Nirang," wash their faces and the exposed portion of their body, perform the "Kusti" and say the "Patet" or the repentance prayer, mentioning the name of the deceased in the last portion of the prayer and thus ask the forgiveness of God upon the deceased. This being done all return home and take a bath before following their ordinary avocations.

The Towers of Silence are generally built on tops of hills or on an elevated ground.



"'O Holy Creator of the material world! where are we to carry the bodies of the dead? O Ahura Mazda! where are we to place them?' Ahura Mazda replied 'O Spitama Zarathushtra, on the most elevated place.'" (Vend. VI, 44-45).

On such an elevated place a spot apart from human dwellings is chosen for the Tower.

A short description of the Tower will not be out of place here. Its construction all along is just in accord with the view held in the performance of the ceremonies for the disposal of the dead, *viz.*, the sanitary view which enjoins that while disposing of the dead body with all respect due to the deceased, no injury or harm should be done to the living. The Tower is a round massive structure built throughout of solid stone. A few steps from the ground lead to an iron gate which opens on a circular platform of solid stone with a circular well in the centre. The following is a short description of the tower with a plan as given by Mr. Nusserwanjee Byramjee, the late energetic Secretary of the public charity funds and properties of the Parsee community.

"The circular platform inside the Tower, about three hundred feet in circumference, is entirely paved with large stone slabs well cemented, and divided into three rows of shallow open receptacles, corresponding with the three moral precepts of the Zoroastrian-Religion—'good deeds,' 'good words,' 'good thoughts.' (Vide plan attached)

"First row for corpses of males (marked A).

"Second row for corpses of females (marked B).

"Third row for corpses of children (marked C).

"The clothes wrapped round the corpses are removed and destroyed immediately after they are placed in the Tower—'Naked we come into this world and naked we ought to leave it.'

"Foot paths for corpse bearers to move about (marked D). A deep central well in the Tower, about 150 feet in circumference (the sides and bottom of which are also paved with stone slabs) is used for depositing the dry bones. The corpse is completely stripped of its flesh by vultures within an hour or two, and the bones of the denuded skeleton, when perfectly dried up by atmospheric influences and the powerful heat of the tropical sun, are thrown into this well, where they gradually crumble to dust, chiefly consisting of lime and phosphorus ;—thus the rich and the poor meet together on one level of equality after death.

"There are holes in the inner sides of the well through which the rain water is carried into four under-ground drains (marked F), at the base of the Tower. These drains are connected with four under-ground wells (marked G), the bottoms of which are covered with a thick layer of sand. Pieces of charcoal and sandstone are also placed at the end of each drain, which are renewed from time to time. These double sets of filters are provided for purifying the rain water passing over the bones, before it enters the ground—thus observing one of the tenets of the Zoroastrian religion that 'The Mother Earth shall not be defiled.'

"The vultures (nature's scavengers) do their work much more expeditiously than millions of insects would do, if dead bodies were buried in the ground. By this rapid process, putrefaction with all its concomitant evils, is most effectually prevented. According to the Zoroastrian religion, Earth, Fire, and Water are sacred and very useful to mankind, and in order to avoid their pollution by contact with putrefying flesh, the Zoroastrian religion strictly enjoins that the dead bodies should not be buried in the ground, or burnt, or thrown into seas, rivers, &c.

"In accordance with their religious injunctions the Parsees build their Towers of Silence on the tops of hills if available. No expense is spared in constructing them of the hardest and

the best materials, with a view that they may last for centuries without the possibility of polluting the earth or contaminating any living beings dwelling thereon.

"However distant may be the home of a deceased person, whether rich or poor, high or low in rank, he has always a walking funeral—his body is carried to the Towers of Silence on an iron bier by official corpse bearers and is followed in procession by the mourners, relatives and friends, dressed in white flowing full-dress robes, walking behind in pairs and each couple joined hand in hand by holding a white handkerchief between them in token of sympathetic grief."

The construction of a Tower is accompanied by religious ceremonies which are performed at different times during the progress of the structure and are therefore divided into three classes :—

1. the ceremony of digging the ground.

2. the "Tânâ" ceremony, or the ceremony of laying the foundation.

3. the consecration ceremony, after which the Tower is laid open for public use.

1. In the centre of the spot chosen for a Tower, a priest encloses a certain place with a "pavi" [20] and thereon performs the "Bâj" ceremonies in honour of Sraosha, the guardian angel guiding the souls of the deceased, of Ahura-Mazda, of Spenta-Ârmaiti,—the Archangel presiding over land, a portion of which is now being enclosed for the construction of the Tower—of "Ardafrosh," *i. e.*, all the departed souls and of Haft

(20) "Pâvi" (from "pâv," *i. e.*, sacred) is a kind of trench a few inches deep in the ground. It is intended to separate a portion of a place from the adjoining ground in order to perform a sacred ceremony therein. No outsider is allowed to enter within this enclosed place while the ceremony is being performed. The Yaçna, "Bâj," and Vendidâd ceremonies are performed only within such enclosed spaces. In Fire Temples the sacred fire burns on a censer within such an enclosed space.

Ameshâspands, *i.e.*, the seven archangels. Having performed the prayers and ceremonies the priest digs with his own hand a part of the ground required for the tower.

2. A few days after, when the whole of the necessary spot of ground is excavated by the labourers, two priests perform in the morning the "Tânâ" ceremony for laying the foundation of the Tower. The ceremony is so called from the fact of "Tânâ" or a very fine thread being used to mark out the circumference of the Tower for the laying of the foundation. One hundred and one [21] fine threads are woven into one strong thread or string. The thread so prepared should be as long as would suffice to go round the circumference three times.[22] Some time before its use this thread is made "pâv,"[23] *i.e.*, washed, purified and dried.

To hold this thread, the priests have to fix in the excavated ground three hundred and one nails of different sizes. After saying the "Sraosh-bâj" prayer upto "Ashahê," they proceed to fix the three hundred and one nails, reciting the "Yatha Ahu Vairyo" while fixing each nail. These nails are placed in different directions and lines pointing the position of the underground drains and wells of the Tower referred to in the

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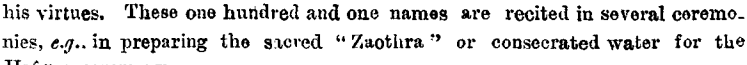
21 One hundred and one is a sacred number, because, according to the Avesta, the Almighty God has one hundred and one names which signify all his virtues. These one hundred and one names are recited in several ceremonies, *e.g.*, in preparing the sacred "Zaothra" or consecrated water for the Haôma ceremony.

22 The number three is a sacred number, being symbolic of Humata, Hukhta and Hvarshta, *i.e.*, good thoughts, good words, and good deeds, the three precepts on which the moral structure of the Zoroastrian religion rests.

23 To make a thing "pâv" is to wash it properly with pure water. The purification is sometimes accompanied with the recital of this formula.



"Pleased be Ahura-Mazda. Piety is the best good and happiness. Happiness to him who is pious for the best piety."

construction of the Tower. The thread is then passed round these nails and is not allowed to touch the ground. All this is intended to mark out the ground for the Tower and for the different parts of its structure.

3. The consecration ceremony lasts for four days. The Tower is surrounded by a "Pâvi," and in the central well of the Tower called the "Bhandâr," two priests perform the Yaçna ceremonies during the day in the "Hâvan Gâh," and the Vendidâd ceremonies at night in the "Ushahin Gâh" for three consecutive days. These ceremonies are in honour of the angel Sraosha, who is guiding the soul of the deceased person for three days and nights after death. On the morning of the fourth day or the opening day of the Tower, a Yaçna ceremony is performed in honour of Ahura-Mazda.

Then the "Bâj" and "Âfringân" ceremonies are performed in honour of Ahura-Mazda, of "Ardafarosh," *i.e.*, the departed souls, of Spendârmad, *i.e.*, the Yazata presiding over mother-earth, a portion of which is now occupied for laying the dead upon, and of Sraosha. In the Âfringân ceremony, known as the Jashan [24] ceremony, which is performed in the presence of a large number of the community assembled to witness it, the name of the donor at whose expense the Tower is built is mentioned and the blessings of God invoked upon him. If the Tower is constructed by the donor in honour of, or to commemorate the memory of, a deceased relative, the name of that relative is publicly mentioned. When the ceremony is over, the Parsees assembled go into the Tower to see it and throw into the central well, gold, silver or copper coins as their mite in the expenses of the construction of the Tower. Some throw even their rings and ornaments. These go to make up the sum necessary for building the Tower, if it is built at the expense of the Anjuman or the whole community. If it is built at the expense of a generous donor the amount thus collected goes to

24 Jashan is the contraction of Yajashna.

the head priest of the district in whose ecclesiastical jurisdiction the tower lies.

We have described at great length the funeral ceremonies of the Parsees up to the time of the disposal of the body in the Tower. We have also described at length the construction of the Tower and the ceremonies accompanying it. It appears that at the bottom of good many of them lies a great solicitude, on the part of the great lawgiver who framed the rules and dictated the ceremonies, to attend to the sanitary good of the survivors. At first sight, the details may appear irksome, but from the standpoint of sanitation and health, most of them, though enjoined about 3,000 years ago, appear essential and indispensable. Every precaution is enjoined, so that, in disposing of the dead body no contamination or injury may result to the living. After a certain time after death, no man, except the official corpse-bearers, is allowed to touch the dead body or to come into any contact with it. If somebody accidentally or unavoidably does touch the body he is enjoined to keep himself aloof from others and not to touch them before he bathes and undergoes a prescribed ceremonial of different washings.

Not only should a man not come into contact with the dead body, but even utensils and other articles of furniture should be kept away from the corpse. If wearing clothes have been defiled by the sweat, vomit, &c., of the dead, they should be altogether rejected and destroyed (Vend. VII, 13.). If not defiled, they may be purified by the "Gaomez"[25] and water. If the clothes are made of leather they must be washed thrice with "Gaomez," rubbed with dry earth thrice, washed with water thrice, and exposed for three months in the air before being used again. If they are made of woven cloth, which is more porous than leather and therefore likely to carry more germs of disease and infection, the above process of cleaning

[25] The "nirang," or the urine of the cow, which is believed to possess disinfecting properties.

and washing must be repeated six times, and they must be exposed to the air for a period of six months. (Vend. VII, 14-15). Even the clothes thus purified cannot be used again for religious purposes or for ordinary domestic purposes, but they can be used for other petty purposes (Vend. VII, 18-19.).

Utensils for domestic purposes, if they have come into contact with a dead body, require to be washed several times according to the specific gravity of the metal of which they are made. If the utensil is made of gold it requires one washing with "Gaomez" and water and a rubbing with dry earth. An utensil of silver, which is more porous than gold and therefore likely to carry more contagion, requires two similar cleanings and washings. An iron one requires three, a zinc one four, and a stone one six washings. An utensil of porcelain, wood or clay is to be condemned altogether (Vendidâd VII 73-75). In the same way, if accidentally a dead body happens to come into contact with stores of grain (Vendidâd VII 32-35) or of drinking water (Vendidâd VI 26-41), it is enjoined to reject and condemn a certain quantity in the approximate vicinity of the body.

Thus at the bottom of all religious injunctions and restrictions in connection with the funeral ceremonies and the disposal of the dead body, lies the sanitary principle of segregation, prevention of contamination and infection, and the idea of observing simplicity and equality.

We will now speak of some of the observances attended to in the house even after the removal of the corpse. They also point to the same end.

After the removal of the body to the Tower all the members of the family are required to bathe. Fire is generally kept burning for three days at the spot where the body was placed before removal. Fragrant sandal and incense are burnt over it. We have spoken above about the good attributed to the

fire in destroying the germs of the disease lurking at the spot where the decomposing body was placed.

Again, the spot where the body was placed before removal is generally set apart and not used for some time. Nobody is allowed to go on the spot for a period of ten days if the season at the time be winter, and for a period of thirty days, if the season be summer, when the decomposition and contamination are generally more rapid.

Near the spot where the body was placed, a lamp is kept burning for a period of nine days or thirty days, according as it is winter or summer. In a small pot full of water fresh flowers are kept and changed every morning and evening. On the expiry of the above period the chamber is washed throughout.

For three days after death the family abstains from meat, and takes food chiefly consisting of vegetable and fish, which is called "parhîzî" (پرهيزي *i.e.*, abstinence). Not only do the family, but even nearest and dearest friends abstain from meat diet. The abstinence is observed as a sign of mourning. Upto recently in Bombay, and even now in some of the mofussil towns, no food is cooked in the house where death has taken place. The nearest relations of the family prepare the food for the bereaved family and send it over to their place.

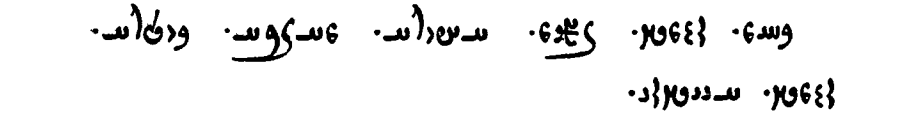
II.

We will now speak of the funeral ceremonies performed for the good of the soul after the disposal of the body.

According to Parsee Scriptures, the soul of a dead person remains within the precincts of this world for three days. In this state it sees before itself a picture of its past deeds. If it is the soul of a pious person, it sees a beautiful picture of its deeds in the past life and feels happy and joyful. If it is the soul of a wicked person, it sees a horrible picture of its past deeds and shudders and feels unhappy at the sight and feels at a loss where to go.

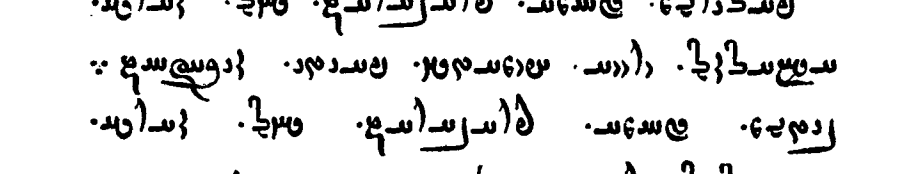
"Zarathushtra asked Ahura-Mazda, 'O Ahura-Mazda, Beneficent Spirit, Holy Creator of the material word! when a pious man dies where dwells his soul for that night?.... Where for the second night?... Where for the third night?' (Yasht fragment XXII. Hadôlslt Nask 1, 2 and 5) Then Ahura-Mazda replied, 'It remains at the place of his body, singing the Ushtavaiti Gâthâ (song of congratulation), asking for blessedness thus: 'Blessedness to him to whom Ahura-Mazda of his own will grants blessedness.'" (Yasht fragment XXII. Hâd. Nask, 2, 4 and 6).

If it is the soul of a wicked man it remains within the precincts of this world for three nights, remembering all the wickedness of its past life and feeling at a loss where to go.



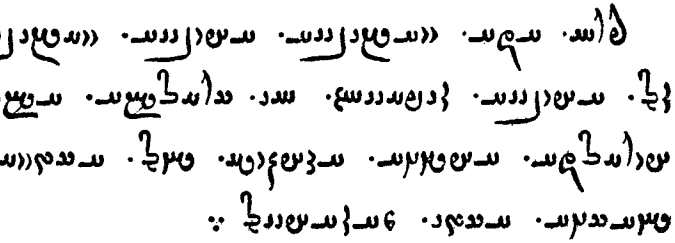
"Oh Ahura-Mazda! To what land shall I turn? Where shall I go?" (Yasht fragment XXII Hâd. Nask, 20.)

The soul of a man thus remains within the precincts of this world for three days. The number three is a sacred number, because it reminds one of the three principal precepts of the Mazdayaçnân religion upon which the whole of its moral structure rests. Humata, Hûkhta and Hvarshta, *i.e.*, good thoughts, good words, and good deeds, form as it were a pivot upon which the moral philosophy of the Zoroastrian religion turns. Think of nothing but the truth, speak nothing but the truth, and do nothing but what is right, and you are saved. Your good thoughts, good words, and good deeds will be your saviours in the next world, Therefore it is, that three days after death the soul of a man directs itself towards the paradise with three steps of Humata, Hûkhta, and Hvarshta. On the other hand, the soul of a wicked man directs itself to hell with three steps of Dushmata, Duzûkhta, and Duzvarshta, *i.e.*, evil thoughts, evil words, and evil actions.

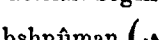


"The first step which the soul of the pious man advanced, he placed in Humata (good thoughts). The second step which the soul of the pious man advanced, he placed in Hûkhta (good words). The third step which the soul of the pious man advanced,he placed in Hvarshta (good deeds)." (Yasht Fragment XXII, 15).

Now for the three days and nights that a soul is believed to remain within the precincts of this world, it is under the special protection of Sraosha Yazata. The angel Sraosha is a guardian deity over the souls of men. He is a guardian I angel whom the Almighty has appointed to guide the souls of men while living and even when dead.



"O beautiful, holy Sraosh! protect us here in these two lives, in these two worlds, in this world which is material, in that which is spiritual." (Yasna LVII, 25.)

As Sraosh is the protector of the soul in this world, all the prayers of a Zoroastrian begin with a Sraosh-bâj, which is a prayer for the Khshnûman () of Sraosh. It is for this reason that Sraosh Yasht (Yasna LVII) is generally recited by a Parsee at night before going to bed, praying that his soul be under the protection of the angel when he is asleep.

As the soul is under the protection of Sraosh for three days after death, when it is still within the precincts of this world the religious ceremonies for the soul of the dead during the first three days are performed in honour of or for the Khsh-

nûman (𐬯𐬀𐬎𐬌𐬥𐬀𐬌𐬯𐬀𐬎𐬌) of Sraosh. This angel is specially, implored by the relations of the deceased to protect his soul. We will now describe these ceremonies in honour of Sraosh, performed for the first three days.

At the commencement of every Gâh two or more priests and the relatives of the dead say the Sraosh-bâj and the prayers of the particular Gâh, and in the end the Patet or the repentance prayer which is also with the Khshnûman of Sraosh, asking the forgiveness of God upon the shortcomings of the deceased. At night, at the commencement of the Aiwisruthrem Gâh, two priests perform the Âfringân ceremony in honour of Sraosh. They sit on a carpet face to face with a vase of fire and a metallic tray between them. The senior priest who has the tray before him is called "Zaoti" (𐬵𐬁𐬎𐬀𐬌𐬎𐬌 from 𐬵𐬁 = to perform a ceremony), or performer of ceremonies. The other who has a vase of fire before him is called the Âtravakhshi, or the fire-priest. The metallic tray contains a pot of pure water and a few flowers, eight of which are arranged in a particular order. Two of them point to the fire and the remaining six are arranged in two rows of three each, pointing to one another and in a line at right angles to the line in which the first two are arranged.

The Zaota begins the Âfringân with what is called a "Dibâche" (𐬛𐬌𐬀𐬎𐬀𐬌𐬙𐬌) *i.e.*, introduction, which is a prayer in the Pâzend language, wherein he invokes the protection of the angel Sraosh upon the soul of the deceased, whom he names in the prayer. When the "Dibâchê" is recited both the priests recite together the seventh Kardê (𐬵𐬌𐬎𐬌𐬎𐬌) or section of the Sraosh Yasht, (LVII, 15-18), which sings the praise of the angel for the protection it affords.

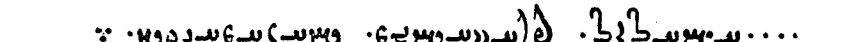
Besides these prayers and ceremonies, which are performed for three days and nights at the house of the deceased the Yaçna

prayers, and sometimes the Vendidad with the Khshnûman of Sraosh, are recited at the adjoining Fire-temples for three successive mornings and nights. These Yaçna prayers and the Bâj ceremonies with the Khshnûman of Sraosh, can be performed only at the Fire-temples. In the Uziran Gâh of the third day a ceremony is performed which is called the "Oothamnâ." The friends and relatives of the deceased and a few priests meet together in an assembly. The particular prayers of the Gâh, the Sraosh Hâdokht (Yasht XI.) and the Patet are recited. A Pâzend prayer with the Khshnûman of Sraosh is recited, wherein the name of the deceased is announced and the protection of Sraosh is implored for him. This ceremony and this assembly are very important because at the end of the ceremony the relations and friends of the deceased generally announce liberal donations to charity funds in the "naiyat" (نیبت) or memory of the deceased and to commemorate his name. During the five years, 1884 to 1889, the Parsee community of India has given about forty lacs of rupees in public charity. Of this sum about more than half was announced at these funeral gatherings of the third day after death.

The Parsees have another custom of commemorating the name of a deceased person if he be a great public benefactor. At the conclusion of the above "Oothamnâ" ceremony on the third day, the head priest generally, or in his absence an "akâbar" (اکابر) *i. e.*, a leader of the community proposes before the assembled Anjuman (انجمن), *i. e.*, the public assembly, that the name of the deceased public benefactor, whose benefaction or good deeds he enumerates, be commemorated by the community consenting to remember the name of the deceased in all the public religious ceremonies. This proposal is sometimes seconded by somebody, or very often it is just placed before the assembly without any formal seconding. When nobody opposes that proposal, silence is taken as consent and thenceforth the name of the

deceased is recited and his soul is remembered in all public religious ceremonies. If the deceased public benefactor has done benevolent acts for the good of the whole Parsee community, in whatever part of the world they be, his name is recited and remembered by the whole community. If the deceased has done good and benevolent acts for the good of the community of his own particular town or district, the Anjuman of that town or district alone begins to invoke his name in the religious ceremonies. For example, the name of Sir Jamsetjee Jejeebhoy, the first Parsee Baronet, who rose from very poor circumstances to be a merchant prince of India, and who gave large sums of money in charity, not only for his own co-religionists but for all sections of the mixed community of India, is remembered in the religious ceremonies by the whole Parsee community in India.

This custom [26] is a very old one. It had its origin in the old Avesta times. The Fravardin Yasht contains a long list of the departed worthies of old Iran who had, before the time that the Yasht was written, done some benevolent acts for the good of the Mazdayaçnân community. The Âfrîn-i Rapithvin, written later on in the Pâzend language, contains a few names of such illustrious departed worthies. The formulæ used for this purpose have varied at different times. The formula used in the Fravardin Yasht is



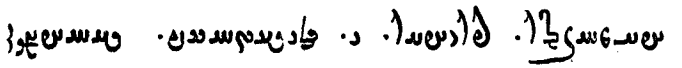
For example

[26] I am told that a similar custom prevails at the University of Oxford, where during the bidding prayer they make "a long statement recalling the gifts of benefactors to the University in times past. It is really a thanksgiving to Almighty God for the gifts of the worthies of old who gave lands and money to endow the Colleges and the University. The list of benefactors is read out in full on the high festivals in the University Church only."

"We invoke the Fravashi of the holy Yima of Vivanghâna."

The formula used in the Pâzend Afrin-î-Rapithwin is

For example



"May the holy spirit of the Emperor Kae-Vishtâsp be ne with us in ceremony."

The formula used now in the Pâzend Dibâchê of the Afringan is

For example

"May Behedin [27] Jamshed Behedin Rustam [28] of pious soul be remembered here."

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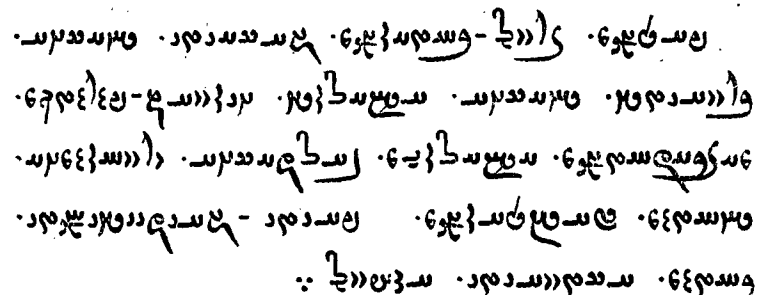
[27] "Behedin," *i e.*, of good religion, is a term applied to the name of a Zoroastrian layman. If the deceased belongs to the priestly class, and has gone through the initiating ceremony of Nâbar, he is spoken of as "Ervad" (which is another form of Herbad, which itself is the later form of of the Avesta). If the deceased belongs to the priestly class, but has not gone through the initiating ceremony of the Nâbar, he is spoken of as "Ostâ," which is the contraction of in the Avesta. If the deceased is a female of the priestly class she is spoken of as "Osti." If he is a head priest he is spoken of as Dastur, which is a contraction of Pahlavi .

[28] The second name is the name of the father. If the deceased was adopted, his adoptive father's name is mentioned instead of his own father. In the case of females the name of her father is mentioned with hers if she is unmarried, and that of the husband if she is married. In case of a second marriage the name of the first husband is mentioned with hers.

The honour of thus remembering the name of a deceased person in public religious ceremonies was considered the greatest honour that a grateful community could bestow upon a person after his death for the good that he had conferred upon his fellow-brothers.

If the deceased is of the age of fifteen and has left no son, it is necessary that a son should be given to him in adoption. The adopted son generally belongs to a nearly related family. The name of the son thus adopted is declared publicly before the assembly.

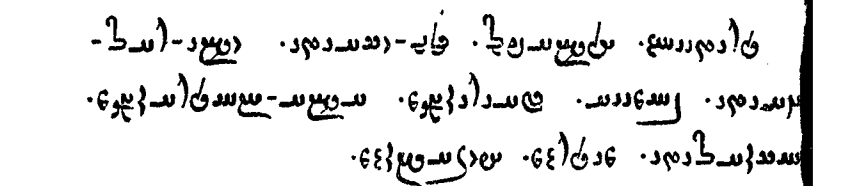
The dawn after the third night after death is considered a great and solemn occasion. As we said above, the soul of a man remains within the precincts of this world for three days. On the dawn after the third night it goes to the other world. The soul passes over a bridge called Chinvat. [29]



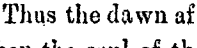
"(The soul) goes to the holy Chinvat Bridge created by Mazda, which is an old path of times immemorial, and which is for the wicked as well as for the holy. There they ask the soul (to account) for its deeds done in this material world." (Vend. XIX, 29).

The bridge is guarded by the angel Mithra.

[29] The Chinvat Bridge reminds one of the "Sirat" of the Arabs, the "Wogho" of the Chinese, the "Gioell" and "Bifröst" of the Scandinavians. of. The Belief of the Ancient Egyptians. Vide my paper, "The Belief about the future of the Soul among the Ancient Egyptians and Iranians (Journal B. B. R. A. S. XX pp. 156-190. My "Asiatic Papers," pp. 137-146).



"(When) the third night ends and the dawn shines the well-armed Mithra appears at the sufficiently happy mountain." (Vend. XIX, 28).

This angel who is known in the later books as Meher Dâvar, *i. e.*, Meher the Judge, is assisted by Rashnê, the angel of Justice and Âshtâd, the angel of Truth. They judge the actions of the man done in the past life. If his good deeds overweigh even by a small particle his misdeeds, his soul is allowed to pass over the bridge to paradise. If his good deeds are equal to his misdeeds the soul goes to a place called Hameshta-gehán [20] () (Vend. XIX, 36). If his misdeeds outweigh his good deeds, even by a particle, he is cast down into hell.

Thus the dawn after the third night after death is the occasion when the soul of the man is judged by the Meher Dâvar, the Judge, assisted by Rashnê Râst, the angel of Justice, and Âshtâd, the angel of Truth. Therefore it is considered a very important and solemn occasion for the performance of religious ceremonies for the good of the soul of the deceased. The ceremonies performed in the Uziran Gâh on the previous day are repeated, and the Afringân and Bâj prayers and ceremonies are performed in addition. This being the time of the judgment of the man's deeds, his relations and friends pray for God's mercy on the soul of the deceased. Man is liable to err, and therefore they implore the blessing and mercy of the Almighty at this particular occasion, when his deeds are judged by the angel Meher assisted by Rashnê and Ashtâd.

[20] The Hameshta-gehân of the Parsees reminds one of the Purgatory of the Christians and the "Aeraf" of the Mahomedans.

The Bâj ceremonies on this occasion are recited in honour of the angels who have an important share in connection with this occasion. The first Bâj is in honour of the angels Rashnê and Ashtâd together, who help the angel Meher. The second is in honour of Râm-Khvâstra, who is the angel presiding on the rarified atmosphere or ether. This is because when a man dies the soul of a good pious man passes away to the higher regions in the form of, or with the help of, this Râm-Khvâstra. The third Bâj is in honour of Ardâfarosh, *i.e.*, in honour of the spirits of all the departed souls whose rank, the particular deceased for whom the ceremony is performed, has joined. The fourth Bâj is in honour of Sraosh who has guided and guarded the soul of the deceased in its sojourn to the other world after death. When the Bâj of Ardâfarosh is recited, a suit of white clothes, together with the sacred bread and other sacrificial articles, is placed before the priest. This suit of clothes is called "Shiâv." It is the Vastra in the word Vastra-vata of the Fravardin Yasht.

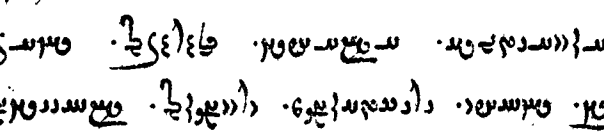
"Who will praise us.....with clothes in hand ?" (Frav. Yasht XIII, 50).

This suit of clothes is generally given to the priest or to the poor.

The other principal occasions, on which the Âfringân Bâj ceremonies are enjoined to be performed in honour of the dead, are the "Chehârum," "Dehum," "Siroz," Sâlroz," *i.e.*, the fourth day, the tenth day, the thirtieth day and a year after death.

According to the Zoroastrian belief, the relation between a pious deceased and his surviving relations does not altogether cease after death. His holy spirit continues to take some interest in his living dear ones. If the surviving relatives cherish his memory, remember him with gratefulness, try to please him

with pious thoughts, pious words and pious deeds, it is likely that these invisible departed spirits will take an interest in their welfare, and assist them with an invisible helping hand. The most essential requisite by which a surviving relative can please the holy spirits of his departed dear ones is this that he should be pious in thoughts, words and deeds, and that he should perform meritorious charitable deeds. We read in Yaçna (Ha XVI, 7).—



"We praise the brilliant deeds of piety in which the souls of the deceased delight."

For this reason it is not unusual among the Parsees that on the above mentioned occasions, of the third, fourth, tenth, and thirtieth day, and on the anniversaries after death, they give food and clothing to the poor of their community, and sometimes give various sums in charity. These occasions are further the occasions on which the surviving relatives remember the deceased with feelings of gratitude, respect and love, and pray to God that his soul may rest in peace and tranquillity.

It appears from all this description, that the funeral ceremonies of the Parsees produce in the minds of the survivors a great solicitude for the health of the living, respect for the dead, feelings of gratitude and love towards the deceased, and ideas of morality and virtue inculcated by the thoughts that death levels everybody, and that one should always be prepared for death which may overtake him at any moment.

EDUCATION AMONG THE ANCIENT IRÂNIANS.

BY

JIVANJI JAMSHEDJI MODI, B.A., (1887),

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DEDICATED

TO

THE SACRED MEMORY

OF

THE LATE MR. KAVASJEE MERWANJEE SHROFF.

BY THE SAME AUTHOR.

In English.

The Religious System of the Parsees.

Wine among the Ancient Persians.

Asto-dân.

The Funeral Ceremonies of the Parsees, their Origin and Explanation.

The Persian Mâr-Nâmeh, or The Book for the taking of Omens from Snakes.

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WORKS EDITED BY THE SAME AUTHOR.

The K. R. Cama Memorial Volume.

Mâdigân-i-Hazâr Dadistân.

PREFACE.

THE late lamented Mr. Kavasjee Merwanjee Shroff, who held an exemplary high ideal of what a good citizen should be, and who tried to lead a life with that ideal before him, took a great interest in the founding of the Victoria Swimming Bath of the Golwâlâ Brothers, Messrs. Dadabhoy and Framroze, at the Back Bay. At the time when the bath was to be laid open to the public, he had asked me to deliver a lecture on physical education from an Irânian point of view. The first part of this paper formed the subject of that lecture delivered in Gujarati at the Framjee Cowasjee Institute on 19th March 1901, under the auspices of the Dnyân Prasarak Society. The second part of this paper formed the subject of a lecture in English delivered before the Gowalia Circle in 1896 at its premises on the Gowalia Tank Road. Both these parts formed the subject of a paper entitled "Education among the Ancient Irânians" published in *The Parsi*—in its eight issues of Vol. I, Nos. 2 to 9, of February to September 1905.

I remember with gratitude the occasion when about 21 years ago Mr. Shroff, on hearing my very first lecture* on an Irânian subject, there and then purchased its copyright and extended to me his hand of encouragement and sympathy. So, it is with melancholy pleasure, that I dedicate to his memory this small brochure, as a small token of my appreciation of his friendship and of his kind interest in my studies.

COLABA, *27th August* 1905.

* આતશની સેતાયશ (Reverence to Fire) delivered at the Framjee Cowasjee Institute on 3rd March 1884, on the anniversary of the foundation of the Seth Jejeebhoy Dadabhoy Colaba Fire Temple. *Vide* my "Jamshed, Hom and Âtâsh."

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EDUCATION AMONG THE ANCIENT IRÂNIANS.

Iranian Education known to the then Civilized World.

THE education of the ancient Persians, simple and practical as it was, was as much known in the then civilized world, as that of the modern Germans is now-a-days known in the present civilized world. A modern educationist, while thinking of an excellent ideal of good education, cannot afford to overlook the German system of education. So, an ancient educationist, writing on a similar subject, could not afford to overlook the ancient Persian education. As the strict discipline of the ancient Spartans was a subject of close observation among many neighbouring nations, so the ancient Persian education was a topic of admiration among many Greek States, so much so, that Zenophon is said to have created his ideal of good education from Persian materials. Persian education was known all over Greece and its territories. Herodotus, Zenophon, Strabo, Plato and others have spoken of it.

Dr. Rapp on Iranian Education.

Dr. Rapp* says of this Irânian education: "The most remarkable and the most beautiful form in which the moral spirit of the Persian people realised itself in life, is the well-known Persian education. It, indeed, at an early age, implanted in the souls of the young Persians, the sentiments which should always guide them in all their dealings, and which prepared and hardened their bodies, in order, that, as capable citizens, they might thereby be able at some future time to serve their native country with worthy deeds."

* "The Religion and the Customs of the Persians and other Irânians as described by the Grecian and Roman Authors," by Dr. Rapp. Translated from the German by Mr. K. R. Cama, p. 289.

Division of the Subject.

We will speak of this Irânian education under two heads: I.—Physical Education, II.—Mental Education.

I.
PHYSICAL EDUCATION AMONG THE ANCIENT IRANIANS.

The whole universe is made up of matter and spirit.

Relation between Body and Soul.

In relation to man, we speak of this matter and spirit as body and soul. Body and soul are believed, from times immemorial, to be two separate things. We moderns also say the same thing to a certain extent. But, still we know, that there is a strong relation between the two, at least as far as this world is concerned. The materialists say, that "mind is merely a passing harmony of matter." On the other hand, the idealists say, that matter is merely "a dream of the mind." Again, the natural realists say, that both matter and mind or spirit have independent and separate realities. Lastly, we have the disciples of the new school of monism, who affirm, that both matter and spirit form one reality. They say, that they are "co-ordinate aspects or manifestations of one reality." Without going into the question of all these different beliefs, from a practical point of view, we would say with Mr. Illingworth,* that they are "distinct phases of our total experience." We find, that as far as our knowledge of the present world goes, matter is of use to spirit. To come close to the subject of human creation, and to come still closer to the subject of our discourse, we would say, that body is of use to the soul.

Plato on Education.

Now, Plato, one of the eminent educationists of ancient Greece, said of education, that its idea ought to be "to turn the eye, which the soul already possesses, to the light." By this metaphor, he meant, that educa-

* Divine Immanence, by J. R. Illingworth (1898).

tion must aim, not only at putting a store of knowledge into the soul, but, as the etymology of the English word, education, leads us to say, "at bringing out the best things that are latent in the soul." In order to bring about that result, Plato attached some importance to physical education in his system of education. So, body and soul being closely connected, physical education played, and does still play, a very important part in all systems of education.

Religion. Its relation to Body and Soul.

Religion has a good deal, a great deal, to do with soul—with the soul of man, with the soul of the universe. And as soul has a close relation with the body, no religion, no religious system ignores the health of the body. Physical health comes as much into the domain of religion as spiritual health. It is for this reason, as well as for other reasons, that, among all ancient nations, it were the priests who were Doctors of Medicine as they were Doctors of Divinity. It was so in ancient Egypt; it was so in ancient Greece, and it was so in ancient Irân.

Health of Mind, dependent on Health of Body.

According to the Parsi books, upon the harmony of the bodily elements, depends the health of man. Diseases, which are introduced by Âhriman, or the evil spirit, disturb the harmony. So, as it is the bounden duty of a Zoroastrian to oppose Âhriman, it is also his bounden duty to oppose that, which introduces disease in the body, and to seek that, which keeps up health.

It is said of Dr. Porter, the late Catholic Archbishop of our city, that, when any member of his church went to consult him for his weak spiritual health, he first made enquiries about his physical health and ordered a course of Vichey or Carlsbad waters, or some form of exercise for the health of the body. At times, he ordered walks in fresh air or a trip in the sea. This is tantamount to saying, that, as the practical existence of the soul in this world depends upon the existence of the body, so the health of the soul depends, to a certain

extent, upon the health of the body. As the Dinkard puts it, "Robân bazaskih va arzê andâzê min tan; pavan zivandagih i tan mâlashnê humandih i min robân," *i.e.*, "the removal of the sin pertaining to the soul and the rendering it precious depends upon the strength of the body; (for) it is owing to the existence of the body that there is cleansing of the sin of the soul.*" A well formed, regular, healthy body, symbolized, and led one's thoughts to "the good, the beautiful and the true." Hence it is, that even angels like Sraôsh, have, as their epithets, words like "the strong" (*takhma*) and "the beautiful" (*huraôdha*).

It is said of the education of the Middle Ages, that it did not prove to be successful, because the two kinds of training were tried to be made separate. The one—the mental—mostly imparted by the monks, was known as that of "the cloister." The other—the physical—mostly imparted by gallant knights and soldiers, was known as that of "the castle." As long as the education of "the cloister" was separated from that of "the castle," the result was not thought to be satisfactory.

Mens sana in corpore sano, a favourite maxim of the Mazdayacnans.

Thus, the hardening and training of the body, formed an important part of the education of the Irânians. "*Mens sana in corpore sano*" is an oft-quoted maxim; and, as Dr. Casartelli says, it "has always been one of the favourite maxims of the Mazdayaçnân religion."† Like other religions, it takes the above-mentioned view of body and soul. The world, as it exists, is made up of matter and spirit. In consequence, it is made up of what in religious parlance is generally known as body and soul. According to the Dinkard (Vol. IV, p. 228), body and soul are interdependent.

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* Dastur Peshotan's Dinkard, Vol. IV., p. 228.

† "La Philosophie Religieuse du Mazdéisme sous les Sassanides" par L. C. Casartelli, p. 128.

Religious Festivals and Games.

Thus, religion having a great deal to do with the physique of the people in the ancient world, all games and manly sports, and all kinds of physical exercise had a close connection with religious gatherings and religious festivals. The Mithraic festivals were religious festivals among the ancient Irânians, as the Olympic festivals were among the ancient Greeks. These religious festivals encouraged manly sports both among the Irânians and the Greeks. The modern Persian word *tàlimkhanê* (تعليم خانم) literally means 'a place of *elam*,' (علم), *i. e.*, education. It is used for a school as well as for a gymnasium. The gymnasiums of the ancient Greeks were similarly, at first, schools for the training of the body; and with the growth of the nation, they latterly became also the seats and the schools of learning. The moral training of the boys was as carefully attended to, then, as their physical training.

A good deal of what is said of the ancient Greeks applies to the ancient Irânians, whose system of education is believed to have supplied a model to some Greek writers for their system of education.

The Gift of Bodily Strength according to the Avesta.

In the Haôma Yasht,* a Zoroastrian prayed for five gifts from God. The first of these was paradise, and the second "dravatâtem aughâôsê tanvô," *i.e.*, strength of body. Other mental gifts are then prayed for, as dependent upon bodily strength. In the well-known prayer of "Ahmâe raêscha," the second gift which the Zoroastrian prays for, is "tanvô dravatâtem," *i.e.*, strength of body. The gift of paradise even follows that of strength of body. One of the best gifts of the angel Behrâm to Zoroaster was "tanvo vispayâô dravatâtem," *i.e.*, complete strength of body (Yt. XIV, 29). Thus a Parsi is asked to pray for strength of body before the strength of mind, because intellectual strength depends upon physical strength.

* Yasna, IX. 19.

Asha-vahishta presiding upon Health.

Asha-vahishta or Ardibehast is the archangel, who, according to the Parsi books, presides upon purity and health. This purity and health are both physical and spiritual. Purity of body and purity of mind go, as it were, hand in hand. "Cleanliness is next to godliness" is, as it were, a Zoroastrian maxim. Professor Darmesteter says on this point—

"L'axiome 'cleanliness is next to godliness' serait tout à fait Zoroastrien, avec cette différence que dans le Zoroastrisme 'cleanliness' est une forme même de 'godliness'" (Le Zend, Avesta, II, Introduction, p. x). This cleanliness has a great deal to do with physical strength and physical health.

Dr. Rapp on the importance of Physical Education among the Iranians.

From all these facts, we find, that the old Irânian system of education attached a good deal of importance to the training of the body. Dr. Rapp says: "The importance and the value of this education appear, however, the most clearly in this, that here the germ was laid of just those qualities—the large heartedness, the love of truth, justness and manliness—by which the Persian people have deservedly earned for themselves the name of a noble race; and that, of this sowing of the seed a glorious fruit has grown, has been sufficiently shown by history. No other race of Iran has anything similar to exhibit, and Plato holds forth conspicuously, in a strong manner, the distinction between the Persian and the Median education."*

The different Physical Exercises.

Now, we come to the question, How did the Persians train their bodies, in order to have a good physique, and to enjoy that good health, upon which depended, to a certain extent, their mental and spiritual health? According to Herodotus, Zenophon and Strabo, the following were some of the most important exercises taken by the Persian youths: (1) Riding, (2) Drawing the bow, (3)

*Mr. K. R. Cama's Translation, p. 296.

Playing the game of Ball-bat, (4) Swimming, and (5) Throwing the javelin. We will now speak of these forms of exercises and games.

1. Riding. Iran the Home of the Horse and Horse-racing.

"Ancient Iran, that is, the whole of Central Asia, once ruled over by the ancient Persians, is believed by many to be the first home of the horse. Again, as Sir Ker Porter says, 'We have ample testimony from the old historians, that the best cavalry of the East were derived from a part of the great Empire of Persia.' Again, Iran is believed to be the home of horse-racing, which spread from there into Europe. Chariot races played an important part in the Mithraic festivals that were celebrated in honour of Mithra, the angel of light. The Olympic games of Greece took their chariot races from the Mithraic festivals of Persia. When Rome took its Mithraic worship from Greece, it seems also to have taken its horse-racing from that country. According to Plutarch, chariot-racing was first held in Rome in the time of Pompey, and that was in honour of Mithra. With their invasion, the Romans are believed to have introduced into England their well-known chariot races. Thus, we see, that though England is now prominent in horse-racing, ancient Iran was the country where it first began.

Herodotus, the father of history, says of the ancient Persians that "Beginning from the age of five years to twenty, they instruct their sons in three things only; to ride, to use the bow, and to speak the truth."* According to Zenophon, horsemanship was established among the ancient Persians by the law of reputation †.

Horse, the Favourite of an Iranian.

It appears then, that of all the animals, the horse was a special favourite of the ancient Persian from his boyhood. He was, as it were, a member of the family of an ancient Zoroastrian, who prayed not only for himself and his family but also for his horse. Whilst pray-

* Bk. I, 136, Cary's Translation (1889), p. 61.

† Ashley's Translation (1803), p. 171.

ing to Mithra, an ancient Persian, before asking for strength to himself, asked for strength to his horse (Yt. X, 11). He whose prayers were accepted by Ashi Vanghui had the good fortune of having a 'swift and loud neighing horse' (Yt. XVII, 12) and of being the proud possessor of 1,000 horses (XVIII, 5). The Fravashis, or the holy spirits, of the dear departed ones, in return for their being gratefully remembered by their surviving relatives, blessed them with a gift of swift horses and strong chariots (Yt. XIII, 52). The Kayânian Prince Tus prayed to Ardviçura for strength to his horse (Yt. V, 53). King Kaikhusru prayed to the same Yazata to be the fortunate possessor of the best of all horses (Yt. V, 50)."* His prayer was accepted, and he got Behazâd, which was the best of the horses, and which, at one time, belonged to his father Siâvakhsh. The story of this Behazâd, as given by Firdousi, the Homer of the East, reminds us of the story of the horses of Achilles as given by the Homer of the West (Pope's Illiad XVII, ll. 484—517).

We have said above, that with the ancient Persian, his horse was, as it were, a member of his family. Among some lately discovered tablets,† there has been found one, which is in the form of a letter from a king of Egypt to a king of Babylon, the country once ruled over by the Persians. Therein, the Egyptian king, while inquiring about the health of his friend's family, inquires also about the health of his horses. This shows, that a horse was considered to be, as it were, a member of the family.

Horse, a Sanctuary.

The great esteem, in which the ancient Persians held their horses, is inherited by the modern Persians, to such a great extent, that, according to Malcolm,‡ "the king's stable is deemed one of the most sacred of sanc-

* *Vide* my paper on "Horse in Ancient Iran" (Journal, Anthropological Society, Vol. IV, No. I, pp. 1-14).

† *Vide* Contemporary Review of April 1893, p. 349.

‡ History of Persia II, p. 403.

tuaries; this usage continues in force; during the present reign a nobleman of the first rank, who aspired to the throne, took refuge in the royal stable, and remained there till he obtained his pardon. The military tribes have always regarded this sanctuary with the most superstitious reverence. 'A horse,' they say, 'will never bear him to victory by whom it is violated.'" Lord Curzon also refers to this fact in his "Persia."* M. Dubeux affirms this, when he says, "les écuries royales sont depuis longtemps un asile sacré. Cet usage subsiste tojours."†

The story of Darius and his six colleagues, who, as described by Herodotus (Bk. III, 84-86), killed the pseudo-Smerdes, shows, that the horse, being a great favourite with the ancient Iranians, was, at one time, appointed, as it were, an arbiter of the fortunes of the rival claims to the throne of Persia. It was the horse of Darius which gained for him the throne of Persia.

The horse being such a great favourite with the Irânians, there is no wonder, that they took to riding from their very childhood and excelled in it. They travelled with speed, and so, the speed of the horse and its rate of speed in the journey during a day, served as a standard for measuring distances. A place was said to be so many days' journey by horses.

2. Drawing the Bow.

After riding, the next important physical exercise taken by the youths of ancient Persia, was, as said by Herodotus,‡ that of drawing the bow. In the Vendidâd,§ we find a list of twelve weapons used by the ancient Persians. In this list, we find "the fourth a bow, ‖ the fifth a quiver ¶ with shoulder-belt and thirty brass-headed arrows." ** In one place, †† the bow is spoken of in connection with "golden-winged arrows" (ishavascha

* Curzon's Persia I, p. 155.

† La Perse, p. 461.

‡ Bk. I, 136.

§ XIV, 9.

‖ *Thanvara*, Pahl. Sanwar, Sans. धन्व.

¶ *Zainish*.

** S. B. E. IV, p. 169, Darmesteter.

†† Vend. XVII, 9, 10. S. B. E. IV, p. 188.

erezifyô-parêna).* In another place, † the arrows are spoken of, as "vulture-feathered, gold-notched, lead-poised" ‡. In the Fravardin Yasht (Yt. XIII), the Fravashis are spoken of as affording protection against "well-aimed arrows (îshus hvânthakhtô)."

The equipment of the Persians, according to Herodotus and the Monuments.

In the account of the expedition which Xerxes carried against Greece, Herodotus thus speaks of the equipment of the Persians: "On their heads, they wore loose coverings, called tiaras; on the body, various-coloured sleeved breastplates, with iron scales like those of fish; and on their legs, loose trousers; and instead of shields, bucklers made of osiers; and under them quivers were hung. They had short spears, long bows, and arrows made of cane and besides, daggers suspended from the girdle on the right thigh".§

Professor Jackson, in his article above referred to, thus compares the statement of Herodotus, and the evidence afforded by the ancient Persian monuments in the matter of bows, arrows and quivers, referred to in the above passages of the Avesta.

"The large quiver is prominent in the figures of the Dieulafoy archers, and in the case of the sculptures on the Behistan rock. In both these instances the quiver is suspended from the back . . . The quiver, merely as arrow holder, is alluded to in Æschylus Persæ, 1001-3 . . . .

"The bow appears in most of the sculptures and monuments, and is naturally mentioned as an important weapon in Iranian as in other ancient writers. On the monuments the bow is usually represented as strung and as suspended at the left shoulder . . . .

* For other references to the arrow (ishavô), *vide* Yasht I, 18. X 39.

† Meher Yasht X, 129.

‡ Professor Jackson; *vide* his interesting article, entitled "Herodotus VII, 61, or the arms of the Ancient Persians illustrated from Iranian sources" in the volume of Classical Studies in favour of Henry Drisler (1894) (pp. 95—125), p. 105.

§ Herodotus, Bk. VII, 61, Cary's Translation (1889), p. 433.

"The arrows are naturally mentioned again and again in connection with the bow. Herodotus says that the Persian arrows were made of reed; in the Iranian writings there seems to be no mention of the material from which the shaft is made, but the weighting and tipping of the arrow is described. In the Avesta (Vd. XIV, 9), the number of darts carried in the quiver is thirty."*

Materials for the bows and arrows.

As to what materials the bow, the arrow and the quivers were made, Professor Jackson thus gives the details :—

"The word which denotes 'bow' in Avestan is *thanvar*, *thanvana*, *thanvarêiti*; these forms probably all show the root *thang* (j), 'draw, drive,' the word thus standing for *thangvar*; for Av. v=orig. gv. . . . In the Palhavi version of Vd. XIV, 9, we find *sanvar*, a mere transcription of *thanvara*, but glossed by *kamân*.

"In the Avesta no special description is given of the material from which the bow was made, nor of its form. Some idea of the shape, however, may be got from the monuments. . . . The material, of which the bow-string was made, is cowgut (*gavasnahe snâuyajya*).

"Mention of the bow necessarily implies arrows. The ordinary Avestan word *ishu* answers to Skt. *isu* of the Hindu armament. With reference to the characteristics of the Persian arrows, Herodotus describes them as made of reeds. In the Avesta the arrows are described as feathered, tipped, and weighted.

"The arrow or dart, *tighri*, is the symbol of swiftness, as is shown by the famous archer passage in the Avesta, Yt. VIII, 6.

> To the Sea of Vourukasha
> Swift he flies as did the arrow,
> Darted through the vault celestial,
> Which the archer Erksha darted.

* Professor Jackson's article on "Herodotus VII, 61, or the Arms of the ancient Persians illustrated from Iranian sources," in the Classical Studies in honour of Henry Drisler, p. 100.

"Again, in the comparison of the speed of Sraosha's horses with the wings of the wind, these chargers are said to be 'swifter than a good arrow-shot' (Yaçna LVII, 28). The number of arrows which the Avestan warrior carried (Vd. XIV, 9) was thirty. This number tallies exactly with that later given by Tabari. . . .

"A natural appurtenance of the bow and arrow is the quiver. This is mentioned as part of the soldier's equipment in Herodotus (Bk. VII, 61). . . . Some idea of the shape and size of the quiver for the arrows, and perhaps also for the bow, may be gathered from the Persepolis and Susa sculptures, in most of which the quiver is a conspicuous part of the armour."*

Behram Gour, a typical Iranian archer according to Firdousi.

We thus see, on the authority of the Avesta, the classical writers like Herodotus, and the monuments, that drawing the bow, played a very prominent part, as a physical exercise, among the Irânians. Behram Gour (Behram V) was a typical Irânian, illustrating masterly skill in this exercise. Firdousi and other oriental writers describe some of his chase scenes, in which he made a wonderful use of his bows and arrows. Malcolm† thus describes an anecdote of one of Behram Gour's chase scenes and of his excellence as an archer, as having heard it, in 1810, at one of Behram Gour's hunting-seats :—

Malcolm's story.

"Baharâm, proud of his excellence as an archer, wished to display it before a favourite lady. He carried her to the plain; an antelope was soon found, asleep. The monarch shot an arrow with such precision as to graze its ear. The animal awoke, and put his hind hoof to the ear, to strike off the fly by which he conceived himself annoyed. Another arrow fixed his hoof to his horn. Baharâm turned to the lady, in expectation of her praises : she coolly observed, *Neeko kurden z pur kurden est;* 'Practice makes perfect.' Enraged at this

* *Ibid*, pp. 111-114.

† History of Persia (1829), Vol. I. page 94n.

uncourtly observation, the king ordered her to be sent into the mountains to perish. Her life was saved by the mercy of a minister, who allowed her to retire to a small village on the side of a hill. She lodged in an upper room, to which she ascended by twenty steps. On her arrival she bought a small calf, which she carried up and down the stairs every day. This exercise was continued for four years ; and the increase of her strength kept pace with the increasing weight of the animal. Baharâm, who had supposed her dead, after a fatiguing chase stopped one evening at this village. He saw a young woman carrying a large cow up a flight of twenty steps. He was astonished, and sent to inquire how strength so extraordinary had been acquired by a person of so delicate a form. The lady said she would communicate her secret to none but Baharâm ; and to him only on his condescending to come alone to her house. The king instantly went ; on his repeating his admiration of what he had seen, she bade him not lavish praises where they were not due : 'Practice makes perfect,' said she, in her natural voice, and at the same time lifted up her veil. Baharâm recognised and embraced his favourite. Pleased with the lesson she had given him, and delighted with the love which had led her to pass four years in an endeavour to regain his esteem, he ordered a palace to be built on the spot, as a hunting-seat, and a memorial of this event." I will quote here, what I have said on this subject in my paper on "The Bas-relief of Behram Gour at Naksh-i Rustam" (Journal, B. B. R. A. Society, Vol XIX, pp. 60, 61, 62. Vide my "Asiatic Papers," pp. 69-72.)

"It appears from Firdousi, that the woman in the story was neither Beharâm's favourite wife nor his queen. She was merely a favourite flute-player. The story of "Practice makes perfect," which Malcolm describes, as having heard at one of Baharâm's hunting-seats, seems to me, to be an amplified version of a well-nigh similar story described by Firdousi ; and I wonder how Firdousi's story had escaped the notice of

Malcolm. It occurred when Beharâm was quite young and was under the tutelage of N'amân (نعمان) at the court of Manzar (منذر) of Arabia. The story, as described by Firdousi, runs thus*:—

Firdousi's version.

Beharâm, who was a very clever hand in hunting, went one day to the chase with Âzdeh, a woman of Roum, who was his favourite flute-player. He came across two antelopes, one male and another female. Beharâm asked Âzdeh, 'Which of the two you wish me to aim at?' She replied, 'A brave man never fights with antelopes, so you better turn with your arrows the female into a male and the male into a female. Then, when an antelope passes by your side, you aim at him an arrow, in such a way, that it merely touches his ear without hurting it, and that when he lays down his ear over the shoulder and raises his foot to scratch it, you aim another arrow in such a way as to pierce the head, the shoulder and the foot all at the same time.' Beharâm had with him an arrow with two points. He aimed it at the male in such a way that it carried away his two horns and gave him the appearance of a female. Then he threw two arrows at the female antelope in such a clever way, that they struck her head and fixed themselves over it, so as to give her the appearance of a male with two horns. Then he aimed his arrow at another antelope, so as to merely touch his ear. The animal raised his foot to scratch his ear, when Beharâm aimed at him another arrow, so cleverly, that he hit the head, the ear and the foot all at the same time. The woman thereupon shed tears from her eyes, saying, it was inhuman on the part of Beharâm to have so killed the poor animal. This enraged Beharâm who had done all this at her bidding. He said: 'It is all a deceit on your part. If I had failed in doing what you ordered me to do, my family would have been put to shame.' With these words he immediately killed her. . . .

* Calcutta Edition, Vol. III, p. 1467. Mohl V, p. 506.

"Now, we find that Madame Dieulafoy, an intelligent wife of an intelligent husband, also describes the same story in her book of travels, * and gives a painting which decorated a door-frame in the house which she occupied in the valley of Eclid. The painting gives a clear idea of Malcolm's story of "Practice makes perfect."

The painting is entitled "Rencontre de Baharâm et de son ancienne favourite." It represents the woman as ascending a staircase with a cow on her back, and the king as approaching her on horseback."

In the Conversazione, held on the centenary of the Bombay Branch of the Royal Asiatic Society in January 1905, Mr. Kaikhosru Ardeshir Chinoy exhibited some very excellent old Persian pictures, illustrating several scenes from the Shâh-nâmeh. Among these, there was one, which beautifully illustrated the above-described chase-scene story of Behrâm Gour. On one side, there was depicted Behram's feat of archery, and on another, his favourite, carrying up over a ladder, a big cow over her shoulders.

Tabari, on a hunting feat of Beharam Gour.

Tabari thus describes another hunting feat of Beharâm: One day Beharâm in company with Manzar went a-hunting. They saw a wild ass running by their side. Beharâm ran after it, but found that it was overtaken by a lion who was just on the point of devouring it. Beharâm immediately threw an arrow with such dexterity, that it passed both through the lion and the ass, and killed them both at the same time. Manzar, in order to commemorate this dexterity of Beharâm, ordered a painting of this hunting scene to be drawn on the walls of the palace where Beharâm lived (Tabari par Zotenberg II, pp. 111—12).

We have said above, that horse-racing had its home in Iran, and that it had some connection with the Mithraic festival (Jashan-Meherangân), *i.e.*, the festival, held on the day (roz) Meher† and the month (mâh) Meher, in honour of Mithra, the angel of light. The connection is

* La Perse, La Chaldée et La Susiane, p. 357.

† The 16th day of the 7th month.

quite natural, as Hvarê or Khorshed, *i.e.*, the sun, with whom Mithra is always associated as the angel of light, is spoken of in the Avesta, as *aurvat-aspa*, *i.e.*, the swift-horsed. As Phœbus is represented in Greek books, as driving in brilliant and swift chariots of horses, so is Khorshed represented in the Avesta as swift-horsed. The ancient Persians measured their distances by the speed of their horse, which was their best and favourite useful animal. They also generally named themselves and their rivers from their horses.

Archery and the Jashan-i-Tirangan.

Now, just as horse-racing was associated with the Jashan-i-Meherangân or the Mithraic festival, *kamankashi*, *i.e.*, the archery or the exercise of drawing the bow, was associated with the Jashan-i-Tirangân,* *i.e.*, the feast in honour of Tishtraya. The later Pahlavi and Persian form of the word Tishtraya is Tir. Again, the Pahlavi and Persian word for an arrow also is *tir*. The association of *tir*, an arrow, with Tir (Tishtrya), the *Yazata* presiding over rain, may be due to the idea, that the drops of rain are perceived to fall like darts. Just as we speak of a shower of rain, we speak of a shower of arrows.

Ousley's story of the famous Iranian Archer Aresh.

Now, the following story connects an excellent feat of archery by an eminent Irânian archer to the Jashan-i-Tirangân or the feast in honour of Tishtraya or Tir. Ousley† thus describes it on the authority of Tabari (Tabari par Zotenberg I, pp. 279—281) :—

"The Scythians or Turânians under Afrâsiâb, having defeated several times the Persians or Irânians, their king Minûchehr took refuge in Tabristân, and shut himself up in the fortress of Âmul ; and this is a place surrounded with numerous thorny brambles ; and here the Turkâns and strangers were unable to act, whilst Âmul abounded with provisions of every kind . . . Then king Afrâsiâb with all his Turkâns sat down before the gates of the city of Âmul and besieging it during ten years, whilst king Minûchehr remained in

* It occurs on the 13th day of the 4th Parsi month.

† Travels in Persia, III., pp. 300, 333.

the castle, and was not once obliged to procure either clothing or food from any other place ; for he possessed here such a superfluity of garments, carpets, herbs and vegetables of every kind, that he occasionally sent some as presents to Afrâsiâb ; thus saying, how long soever you may continue before the gates of this city, I cannot suffer any injury, defended by so strong a castle . . . . . When ten years had elapsed, Afrâsiâb being tired of remaining before the gates, and all his army of Turkâns weary, and hopeless, a peace was concluded with Minûchehr and they retreated. . . .*

" Peace between them was made on these conditions, that a boundary should be established, separating the Scythian from the Persian territories. All beyond this line was to become the dominion of Afrâsiâb, and all on this side was to be Minûchehr's; and neither was to encroach on the other's property ; and they agreed that the strongest man should be chosen from Minûchehr's army, and that he should shoot an arrow, which when fallen on the ground, was to mark the boundary. These terms having been mutually accepted, the treaty of peace was written. Then Minûchehr from all his troops selected a certain hero named Âresh, than whom, throughout the world, there was no man of greater strength, nor one more skilled in archery. The king commanded him to ascend Damâvand, which is not exceeded in loftiness by any mountain, and thence to shoot an arrow with all his might. Âresh having ascended Damâvand shot the arrow with such force that it passed from the land of Tabristân and fell on the bank of the river Jaihûn or Oxus ; and Afrâsiâb was much afflicted, as it thus became necessary that he should resign to Minûchehr his dominions situate between Sarkhes and the Jahiûn."†

An explanation of his feat.

Having described this story on the authority of Tabari, Ousley says, that, according to Mirkhond, " the wonderful arrow was flying from sunrise till midday. This tale is re-

* Ousley's Travels, III, pp. 300-301.
† *Ibid*, p. 332.

peated in the Farhang Jehângîri, where we read, that to commemorate this event, the thirteenth day of the month Tir (October, or "the arrow") is celebrated as a festival, and considered auspicious by the (Fire-worshipping) Persians, like the Nawrûz or Mihrgân, and called Tirgân or the arrow-festival. . . . . As that golden arrow, of such classical celebrity, which wafted Abaris through the air, has been the subject of much learned conjectural explanation, so we find that some have attributed the exploit of Âresh to magick, or to the assistance of an angel; whilst other ingenious commentators divest the story of its most marvellous circumstances, and suppose the arrow to express figuratively, that the Persians invaded and by their skill in archery, obtained possession of the enemy's country; that Âresh was the successful general; that he determined the boundaries; and that by the magick characters inscribed on his wonderful arrow, nothing more is understood than the written orders which he despatched with the utmost expedition to the farthest borders of Persia. Others, however, are willing to interpret the story more literally; and on the authority of different chronicles, Dowlet Shâh informs us that the arrow was so contrived as to contain a chymical mixture of quick-silver and other substances, which, when heated by the sun, augmented the original force of projection in such a manner, that it reached to Marv."*

Mohammed Tabari, son of Jarir Tabari, gives a very plausible explanation of this so-called miraculous feat of Âresh.† He says, that by the good fortune of Minûchehr, the arrow struck a flying bird and stuck into its body. The wounded bird went on flying, and at midday, fell on the banks of the Jehun, all exhausted with the pain caused by the wounded arrow. Some beasts or birds of prey having soon devoured its flesh, the arrow was exposed to sight; and being thus found on the bank of the Jehun, it marked the boundary between the two countries, Irân and Turân.‡

* *Ibid*, pp. 333-334.
† The Erêkhsha of the Tir Yasht (Yt. VIII 6).
‡ Tabari par Zotenberg I, p. 280.

Thus, we see, that, just as the neighing of the horse of Darius in the early morning, had, according to Herodotus, gained for him the sovereignty of Persia, as arranged between him and his other royal friends, so, a celebrated archer of Minûchehr gained for him a large part of the country; and just as horse and horse-racing were associated with Meherangân, or, the feast of Meher, so the arrow (*tîr*) and archery (*tirandâzi*) were associated with Tirangân, or the feast of Tir.

Symbolical signification of weapons.

We said above, that the ancient Persians paid great attention to physical health, because, to a certain extent, mental and spiritual health depended upon it. In the same way, the physical exercises which preserved that health, and the weapons used for those exercises, were looked at from a spiritual point of view. The weapons of war, with which an Irânian soldier (*rathaêshtâr*) exercised his body, were metaphorically taken to be the weapons of a priest (*âthornân*) as well. Just as a soldier carried his sword and other instruments to suppress physical evils, such as oppression, tyranny, plunder, and robbery, and to procure peace and order, so, the priest also carried them symbolically for the suppression of mental and moral evils. The bishops of ancient England carried their swords with that symbolic signification. The priests of ancient Irân carried their maces (*vazra*-Pers. *Gurz*) with the same signification. In the Khorshed Yasht (Yt. VI, 5) the worshipper says, "Yazâi vazrem hunivikhtem kamêrêdhê paiti daêvanâm," *i.e.*, "I praise the mace of Mithra, well struck upon the heads of Daêvas, *i.e.*, the evil-doers". This passage expresses the symbolic signification of the weapons. In the Pahlavi Minokherad we have a beautiful passage, expressing the symbolic signification of several weapons. The question there, is "How is it possible to make Aûharmazd, the archangels, and the fragrant, well-pleasing heaven more fully for oneself? And how is it possible to make Aharman, the wicked, and the demons confounded?" In reply to this question, it is

said, that that can be done "when they make the spirit of wisdom a protection for the back, and wear the spirit of contentment on the body, like arms and armour and valour, and make the spirit of truth a shield, the spirit of thankfulness a club, the spirit of complete mindfulness a bow, and the spirit of liberality an arrow. . . ."*

These passages from the Avesta and the Pahlavi show, that an Irânian was asked to develop his body by physical exercises for cultivating his mind. He was to use his physical strength to do good to others.

Symbolic signification on Monuments.

This fact seems to be illustrated by the figures of the monarchs, which we see on some of the semi-religious Achemenian monuments. There, we find a king, represented as drawing his bow with all possible strength. What does that signify? It signifies, that one must do his best in his own line of business, and not aim to do more than he can. It seems to say "Try your best to do as much good as you can." Professor Christian Bartholomae has very suggestively put in, on the very first page of his new dictionary (Altiraniches Wörterbuch), the figure of an archer drawing his bow with all his strength. The words, that he has placed under this figure, "Wie du kannst so wolle," *i.e.*, "Wish as thou canst," are suggestive and full of instruction from this point of view.

3. The Game of Ball-bat.

The third important physical exercise taken by the youths of ancient Irân, was that of playing *Chowgân-gui*, *i.e.*, the game of ball-bat.

"The modern Parsis of India have made cricket, the national game of their esteemed rulers, their own. But it appears from the Shâh-namêh of Firdousi, the great Epic poet of Persia, that a game of ball-bat, though not like that of cricket, was known to their ancestors, the ancient Persians. The game was played with great

* Chap. XLIII, 1-12. West S. B. E. XXIV, pp. 83-84.

enthusiasm, not only in the latter Sassanian period, but also in the earlier times of the Kaiânian dynasty. The young and the old, the rich and the poor, played it as a means of healthy exercise and recreation. Even friendly international matches were arranged under the captainship of the leading men of the rival races. They were played with an accompaniment of music just as we see at the present day. The result of the matches was looked to with great eagerness and anxiety.

"Firdousi calls this game *Chowgân-gui*. *Chowgân* means a bat, as well as the ground on which the game is played; *gui* means a ball. The game was played on foot as well as on horseback. Young children generally played it on foot."*

Firdousi's references to the game. 1 Rustam and his Generals.

We find the following references to this game in the Shâh-namêh :—

The first reference is in the account of the reign of the Kaiânian king Kâus. Rustam, the great general of Kâus, after releasing his monarch from prison, gives an entertainment to his officers. Ball-bat is one of the games played at that entertainment.† In Firdousi's account of this entertainment, we find an allusion to the practice of proposing toasts for the health of persons at entertainments. This allusion shows that this practice is very old.

2 Siavakhsh and Afrasiab.

The next reference to this game is in the episode of Siâvakhsh. This prince was sent by his father Kâus to Turân to fight against Afrâsiâb. Having gained a victory over the Turânians, Siâvakhsh made peace with Afrâsiâb and entered into a treaty. His father refused to ratify it. Siâvakhsh, therefore, in order to remain true to his word for peace, and in order to avoid the result of his father's anger, thought of settling

* *Vide* my paper on "The Game of Ball-bat among the Ancient Persians, as described in the Epic of Firdousi." Journal, B. B. R. A. S., Vol. XVIII., No. XLVIII., p. 39. *Vide* my "Asiatic Papers," p. 23.

† Mohl II, p. 50.

in Turân. Afrâsiâb welcomed him in his country. "It was in his adopted country, that the Persian prince played a game of *Chowgân-gui* with the Turânian king Afrâsiâb. It is a very interesting match that Firdousi describes. It is an international match between the Irânians and the Turânians. Siâvakhsh, the Persian prince, captains the Irânian team, and Afrâsiâb, the Turânian king, captains the Turânian team. The teams were made up of eight on either side. According to Firdousi, the Turânian king, having intimated the previous night, his wish to play a game, both parties appeared on the *maidân* the next morning, when Afrâsiâb said 'Let us choose our companions for striking the ball. You place yourself on that side, I will remain here, and this assembly will also divide itself into two parties (teams).' (Mohl II, p. 314.)

"At first Siâvakhsh, who was a guest of the Turânian king, refused to take the opposite side and to stand as an antagonist to the king. He offered to play on the side of the king. The Turânian king wished him to take the side of the opposite party, saying, 'One day, on the death of the Persian monarch Kâus, as his heir to the throne, you shall be my rival and antagonist.' Then, the Turânian king selected his team. It consisted of the most elect of his courtiers. Gulbad, Karsîvaz, Jehan Poulâd, Pirân, Nestikhan and Humân formed his team. Among these, one was his brother; another, his prime minister; and the rest, his military commanders. Then, the king gave to Siâvakhsh, Rouin, Schideh, Anderimân, Arjasp, and three other Turânians to form his team. Siâvakhsh naturally objected. As the king desired Siâvakhsh to show his ability in the game as the future king of Irân, and, therefore, as his future antagonist, it was fair that he should have his Irânians as his colleagues. He said:* 'O glorious monarch! who among these will dare to place himself before the ball? They are all friends of the king, and I am alone. I am the only one to look over the (whole) *maidân*. If your

* I translate from the text of Mohl II., p. 314.

Majesty will permit me, I will bring to the *maidân* my team from the Irânians. They will help me in striking the ball according to the rules of both the sides.'*

"Afrâsiâb complied with this reasonable request, and Siâvakhsh chose his own team of eight from amongst the Irânians, and thus the game became an international match between the Irânians and the Turânians.

"The playing of music, as then known, was a sign to commence the game. The music, which was like that of modern fifes and drums, is thus described by Firdousi.

'The tambour began to be heard over the *maidân* and the dust raised by the players went up to the sky. With the music of the cymbal and the trumpets, the very *maidân* began, as it were, to dance.' (Mohl II, p. 316.)

"The description, which follows, shows, that though the game was played on horseback, like the modern polo, it differed from it in an important point. The ball was not let to roll on the ground, but was thrown high in the air. The opposite team went running after it on the horse, and threw it back in the air in the opposite direction. The ball was thrown back before it reached the ground. The game was something like the modern tennis on a very large scale and on horseback.

"Now, to resume the description of the above international match, Afrâsiâb, the captain of the Turânian team, first set the ball rolling, or rather we should say, set the ball flying in the air. The Irânian king Siâvakhsh spurred his horse and returned the blow before the ball touched the ground. He did so with such great force that none of the Turânian team could run after it and return the blow. The result of this first play then was a triumph for the Irânian team.

"Then Afrâsiâb sent a new ball† to Siâvakhsh to commence the second play. Siâvakhsh kissed the ball

* These last words of Siâvakhsh show, that, in those times also, they played according to a fixed set of rules.

† This shows that, as in modern times, they frequently changed the ball.

out of respect for the king. He took a fresh horse * and the band played again. Siâvaksh tossing the ball a little in the air with his hand, † gave such a strong stroke with his *chowgân* (bat), that the ball disappeared in the distance, before any member of the Turânian team could run after it and return the stroke. 'The ball went up so high', says the poet, 'that it appeared to go as it were to the moon.' This second play again, then, was a victory for the Irânian team, brought about chiefly by the good play displayed by its captain. The poet does not proceed with the description of any further play between the royal personages, but says, that as the game was intended by the Turânian king, to test the strength and ability of the Persian prince, he was quite convinced of his ability. Every spectator in the field acknowledged the excellence of the play of Siâvaksh and believed he had no equal in the play."‡

Both the royal personages withdrew from the play and the game was continued by their teams.

3. Siavaksh & Karsivaz.

"The next reference to the game of *Chôwgân-gui* by Firdousi is that to the play between Siâvaksh and Karsivaz, the brother of Afrâsiâb. This reference is important, as it shows, that the *chowgân* or bat, then used, had a *kham*, *i.e.*, a slight hollow like that in modern tennis bats . . . Siâvaksh won the game, and his success, it may be said, cost him his life. His rival Karsivaz, seeing him victorious in the game and in other manly and military sports, began to entertain, from that day, feelings of jealousy for him. He, one day, went to his brother, the Turânian king Afrâsiâb, and grossly caluminated Siâvaksh. This made the Turânian monarch suspicious about the motives of the Irânian prince staying at his court. He suspected him of trying to

* This shows that, as in modern polo, they frequently changed their horses.

† This practice is observed in the modern game of tennis.

‡ *Vide* my paper on "The Game of Ball-bat among the Ancient Persians." Journal, B. B. R. A. S., XVIII, No. XLVIII, pp. 43–45. *Vide* my "Asiatic Papers," pp. 27–29.

bring about an overthrow of his rule, and therefore got him put to death, even against the entreaties and lamentations of his own daughter, Firangiz, whom he had given in marriage to him." *

The fourth reference is found in the episode of King Gushtâsp. Lohrâsp, Gushtâsp and Asfandyâr of Irân remind us of Akbar, Jehângir and Shâh Jehân of India. Gushtâsp, like Jehângir, did not behave well with his royal father Lohrâsp, and was, in turn, treated a little badly by his son Asfandyâr. "Gushtâsp, having quarrelled with his father, left his Persian court and went under an assumed name to the country of the Kaisar of Rome. The Kaisar had a very beautiful marriageable daughter, whom, according to the then prevalent custom of the country, he asked to choose her husband from a large assembly of the *elite* of his city. The daughter, Kaitâbun (Kaitâyun) by name, found none in that assembly, worthy of her choice. Thereupon, the Kaisar called an assembly of the middle class of men in his city. Kaitâbun chose Gushtâsp from the large assembly, having previously seen his features in a dream. The Kaisar did not like the choice, but, as he had given his promise to Kaitâbun to let her choose her husband, he could not honourably withdraw from it. He, therefore, permitted the marriage, but asked Kaitâbun to leave the royal palace with her husband. After a short time, some public sports were held, in the city. Gushtâsp went there and showed such manliness and intelligence in the sports, and among them, in the game of ball-bat, that the Kaisar was struck with his valour and received him and his daughter into his favour again." †

4. Gushtasp.

It appears from Firdousi that Gushtâsp played this game on horse-back. Let it be remembered here, that the game of polo has been introduced into India from Cashmere and Afghânistan, countries once ruled over by the ancient Persians.

* *Ibid*, pp. 45-46.

† *Ibid*, pp. 41-42.

5. Tabari's reference to Dara.

Before proceeding further in the matter of the references to this game in the Shâhnâmeh, we will here note a reference to the game in the account of the reign of Darâ (Darius), as described by the Arab writer Tabari. According to this author, Dârâ sent to Alexander the Great, when he invaded Persia, a bat, a ball and a quantity of sesame seeds (*chowgâni va gui va yak kafiz *kunjud*). He sent these to tell him: "You are a child. Better play with this bat and ball; otherwise I will come to fight with you with an army, as large and innumerable as the grains of the sesame sent herewith." Alexander, brought up under the wise teaching of Aristotle, was equal to the occasion, and he sent a message in reply, putting another interpretation upon the bat and the ball. He said: "I consider this as a gift of good omen for me. The earth is round like a ball, and the bat is used to strike blows and to throw the ball. So, these two indicate, that I will conquer the world and will strike you and throw you off like a ball."†

The ball and the bat, referred to in the above story of Tabari, have been latterly changed into "a top and a whip." ‡

6. Ardeser Babegan.

Coming back to Firdousi, we find, that he refers to this game in his account of the reign of Ardeshir Bâbegân, the founder of the Sassanian dynasty. "Having defeated Ardwân (Artabanes), the last monarch of the Parthian dynasty, in the classical field of Râm Hormaz, on the bank of the river Kârun, he ascended the throne of Persia, and took a daughter of the defeated sovereign, in marriage. She, instigated by her eldest brother, Bahman, who was then in India, tried to poison her husband Ardeshir, with a view to bring about the restoration of the Parthian dynasty to the throne of Irân.

* A measure containing about 64 lbs. in weight.

† Tabari par Zotenberg I, pp. 513-14.

‡ *Vide* Ousley's article on the Persian game of Chugân, Travels I, p. 354.

Her wicked attempt was discovered by Ardeshir, who ordered one of his ministers to put her to death. The minister, while taking away the queen from the court of the king to put his royal master's order into execution, found, that she was *enciente*. With a view to bring about reconciliation in future, and to secure an heir to the throne, in case the king had no other issue hereafter, the minister protected the queen in his palace. In order to guard against the suspicion of the king in future against himself, as a likely father of the child that may be born, he got himself castrated. He put the castrated part in a box, and though pale and weak through the effects of the operation, went in a litter to the king, and requested him to let the box be kept in his treasury until the time he called for it. At the proper time, the queen was delivered of a male child, whom the minister named Shâpur, *i.e.*, the son (*pur*) of the king (*Shâh*). This was the Shâpur who defeated the Roman Emperor Velerian at the battle of Edessa.

"Time rolled on, when, seven years after this event, the minister one day found the king very gloomy. On enquiry, he found, that the thought of being without an heir made the king sad. The king said to him 'A father without a son is like a son without a father. Never will a stranger press him to his heart.' The minister took hold of this golden opportunity and divulged the secret to the king. He sent for the box from the treasury of the king, showed him its contents, and said, that he had done so, to be above suspicion as a likely father of the child. The king, in order to further satisfy himself about the legitimacy of the child, ordered the boy to be brought to him in the company of one hundred children of the same age and countenance, and to be made to play the game of *chowgân-gui* before him, so that he might determine by his own paternal affection, which, out of the hundred children, was his own prince. In the words of Firdousi,* he said, 'Now find out a hundred children of the same age, who resemble in

* I translate from Mohl's text, V, p. 342.

stature, appearance, form, and size, and are dressed like him without the slightest difference. Send all these children to the field, get a ball, and send them to the *maidân*. When all the beautiful children will be on the plain, my soul will be moved by my affection for my child. My own heart will give evidence of the truth of thy words and will recognise my child.'

"The minister followed the instructions of his master and the king recognised his child out of the hundred children. To make matters more certain, he asked one of his attendants to go in the midst of the children and throw the ball towards him. He said :* 'Whoever, out of these children, advances bravely in the midst of the brave like a lion, and carries away the ball from my presence without respect for anybody in the assembly, he undoubtedly must be my real child, of my own blood, body and family.'

"The attendant went among the children and threw the ball towards the king. All the children ran after the ball; but when they saw, that it was very close to His Majesty, they dared not go before him. But Shâpur ran after it and threw it back amongst the children. This convinced Ardeshir that Shâpur was a royal prince, and was, therefore, not at all afraid to go before his royal father."

"Mirkhond† differs a little from the version of Firdousi. According to this historian, the ball went close to the king in the usual course of play and was not thrown by an attendant. According to the version of Shâhzâdeh Jalâl Kâjar,‡ when the ball happened to be thrown towards the king, he picked it up and threw it into his palace through an adjoining window. Nobody dared to go into the royal palace to fetch it, but Shâpur went in, as one would go into his own house"§. Tabari also refers to the above incident.‖

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* *Ibid.*

† Mémoires sur la Perse, par S. de Sacy (1793), p. 285.

‡ Nâmeh-i-Khusruân, Persian text of 1298 Hijri, p. 222.

§ *Vide* my paper on the game of ball-bat amongst the ancient Persians, "Journal, B. B. R. A. S., Vol. XVIII, No. XLVIII, pp. 39—41. *Vide* my "Asiatic Papers," pp. 23—25.

‖ Tabari par Zotenberg, II, p. 76-77.

7. Hormaz, the grandson of Ardeshir Babegan.

The next reference to this game is in the case of Hormaz I., the grandson of Ardeshir Bâbegân. Shâpur I., the above referred to son of Ardeshir Bâbegân, had, without the permission of his father, married a daughter of Mehrak Noushzâd, who was an enemy of Ardeshir. Shâpur had concealed this marriage, because, he knew, that Ardeshir would not permit it. A son was born, and he named him Hormaz. One day, Ardeshir went a-hunting and was accompanied by his son Shâpur. They hunted near a village, where Shahpur had kept his wife and son concealed from Ardeshir. The son had, by this time, gained the age of seven. Tired of his lessons, he went with some other boys of his age to the *maidân* to play the game of *Chowgân gui*. Ardeshir happened, at this time, to pass by the place where the boys were playing. He camped there. One of the boys threw the ball to the place where the king was sitting. No boy dared to go before the king and to pick up the ball that was lying near him. But Hormaz went up to the king and fetched the ball. Everybody was struck with the courage of Hormaz. Ardeshir asked his grand Mobad to inquire who this bold boy was. Nobody could give the required information. The king then asked the Mobad to bring the boy to him. The Mobad lifted up the boy from the *maidân* in his hand and took him to the king. Ardeshir affectionately asked him whose family he belonged to. The boy said "There is no reason to conceal my name and my birth. I am the son of your son Shâpur and my mother is the daughter of Mehrak."* The king was astonished at this reply. He then called his son Shâpur before him and inquired into the matter. Shâpur told the whole secret. Ardeshir pardoned Shâpur for concealing his marriage and took the boy under his care and affection.

Now Firdousi's reference to this event seems to have been taken from the Pahlavi book, Kâr-nâmeh-i-Ardeshir

* Mohl, V., p. 355.

Bâbegân, a kind of historical novel. I will here quote this work* at some length, to give my readers an idea of the Pahlavi writing of this kind and also to show how Firdousi has rested on Pahlavi materials in the composition of his Shâh-nameh.

"Artakhshir became anxious regarding the fate of his immense treasures (Kingdom), lest Providence might not have decreed that he should succeed in re-establishing an Empire in Persia. He, therefore, resolved to consult the seers and wise men who were in the Court of Kaid, the King of Kanûj. He said to himself: 'If it be, that it is not ordained by fate, that I should be the Emperor of Persia, then, I must with stout heart remain content with my lot and must give up warfare and bloodshed and give myself relief from the troubles of the time.'

"He despatched one of his confidential servants to Kaid of India to consult him as regards the measures to be taken to restore an absolute monarchy in Persia.

"When the envoy of Artakhshir went before Kaid of India, and the latter saw that nobleman, before that nobleman could utter a word, Kaid said: 'the King of the Parsis has sent you on this business that he wants to know whether or not he alone will attain to the absolute sovereignty of Persia. Now, retrace your steps and depart and give him this reply from me, that this empire will be founded by one who is a descendant of two families, one yours (*i.e.*, Artakhshir's) and the other that of Mehrak, son of Nûshzâd. It cannot be established in any other way.' The nobleman returned to the presence of Artakhshir and communicated to him the opinion of Kaid of India, so that Artakhshir became informed of it. When Artakhshir heard these words, he said: 'May that day never come, on which one of the descendants of Mehrak, whose soul be in hell, will obtain power in the kingdom of Persia! Because, although, Mehrak was of a noble family, he was one of my persecutors and enemies, and his children, who are

* Kâr-namak-i-Artakhshir Pâpakân, by Edalji Kersâspji Antia, pp. 40—44.

alive, are all enemies of my children and myself. If they attain to power and wish to avenge their father's death, they will prove harmful to my children.' Full of wrath and hatred Artakhshir went to Mehrak's residence and ordered all the children of Mehrak to be put to death, and they were all killed. It so happened that a daughter of Mehrak, who was three years old, was secretly taken out of the house by some villagers and given in charge of a peasant to be brought up and kept out of danger. The peasant did so and brought up the girl with care. And after the lapse of several years, when the girl grew up to be a woman, her stature, symmetry, features, sprightliness, and also her strength and vigour were so well developed that she excelled all other women of that age in beauty.

" As it had been decreed by Providence that Shâhpûr, son of Artâkhshir, should go to that city, one day he went out to hunt, and in pursuit of game proceeded with nine horsemen to the town in which that maiden lived. It so happened, that the maiden was sitting on the top of a well, drawing water from it and giving it to quadrupeds. The peasant had gone out on some business. When the maiden saw Shâhpûr and the horsemen, she rose and saluted them and said: 'You have honoured this place in health, good spirits and safety! Be pleased to take a seat; this place is charming, the shade of trees is pleasant, and the day is hot. I will draw water, so that you and your horses may drink.' Shâhpûr lost his temper owing to fatigue, hunger and thirst, and said, 'Away with you, unclean strumpet! We cannot use the water you draw.' The damsel went away aggrieved and sat aside. Shâhpûr ordered his followers to throw the bucket into the well and draw water, so that, they might drink after repeating the Vâj (grace) and give it to their horses. The horsemen did so, and threw the bucket into the well, but the bucket being large and full of water, could not be drawn up by them. The maiden was observing the scene from a dis-

tance. When Shâhpûr saw that the horsemen could not draw up the bucket from the well, he grew angry and went himself to the top of the well, and reviling the horsemen, said: 'Shame and disgrace be upon you, since you have proved weaker and less skilful than a woman!' He took the rope from the hands of the horsemen, and applying his force to it, drew up the bucket from the well. The damsel was astonished at the strength, skill and vigour of Shâhpûr. No sooner did she see this, than to display her own vigour and skill and her qualifications in feats of strength, she drew up her bucket from the well and running towards Shâhpûr she made obeisance, invoked blessings on him, and said: 'May you be immortal, O Shâhpûr, son of Artakhshir, the noblest of men!' Shâhpûr smiled, and asked the maiden how she knew that he was Shâhpûr. The maiden said, 'I have heard from many persons, that in Persia there is not a single cavalier who can equal Shâhpûr, the son of Artakhshir, in strength, vigour, stature, growth, beauty and activity.' Shâhpûr said to the maiden, 'Speak the truth: whose offspring are you?' The maiden replied, 'I am the daughter of the peasant who lives in this town.' Shâhpûr said, 'You do not tell the truth, because daughters of peasants have not the accomplishments, strength, beauty, and grace which you have; now speak nothing but the truth or I will not believe you.' The maiden said, 'If you promise to spare my life I will tell you the truth.' Shâhpûr said, 'I promise you protection; do not be afraid.' The maiden replied, "I am the daughter of Mehrak, son of Nûshzâd and have been brought to this place on account of the fear of Artakhshir. Of the seven children of Mehrak none but myself has survived.' Shâhpûr summoned the peasant before him, wedded the maiden and passed the night with her.

"According to the decree of Fate, that very night the lady became pregnant with Hormazd, son of Shâhpûr. Shâhpur treated her with love and respect and she gave birth to Hormazd, son of Shâhpur. Shâhpur kept

Hormazd concealed from his father until he was seven years old.

"One day Hormazd went to the play-ground with the sons of the courtiers of Artâkhshir and began to play at *Chûgân*. Artâkhshir happened to be there with the High Priest, the Commander-in-Chief of the army, and many nobles and grandees, and was observing the game. Hormazd excelled those youths in horsemanship, and feats of strength. It so happened that one of them struck the ball with his *Chûgân*, and the ball fell by the side of Artâkhshir. Artâkhshir was not aware of the occurrence; the boys stood embarrassed, and owing to the awe of Artâkhshir none ventured to go near him. But Hormazd audaciously went towards him, took up the ball, struck it back boldly, and uttered a cry of delight. Artâkhshir made inquiries of his courtiers as regards the parentage of the boy. They replied, 'May your Majesty be immortal, we do not know this boy.' Artâkhshir sent some one and called the boy near him, and asked him whose son he was. Hormazd said that he was the son of Shâhpur. He at once despatched a person and summoned Shâhpûr and asked him whose son that boy was. Shâhpûr solicited protection. Artâkhshir smiled and promised him protection. Shâhpur replied, 'May your Majesty be immortal! He is my son. I had kept him for so many years concealed from you.' Artâkhshir said, 'You have acted improperly. Why did you conceal such a beautiful child from me for seven years?' He caressed Hormazd, presented him with many rich gifts and garments, and offered thanks to God. He said, 'This event has happened exactly as Kaid of India had predicted'."

8. Shapur Zoulaktaf or Shapur II.

Firdousi's account of the reign of Shapur II refers to this game. This king was not born when his father died. He was born some time after his father's death, and was formally enthroned when he was an infant of 40 days. His minister Mâhrui conducted the government for him. It is in Firdousi's account, as to

how this prince was brought up and trained, that we find this reference.* Firdousi says, that it was at the age of seven that he began playing this game and practising other manly exercises.

Chu bar haft shud rasm i *maîdân* nehâd
Ham âvurd va ham rasm i chowgân nehâd.

It appears from several references in the Shâh-nâmeh, that the age of seven was generally the age when the Ancient Irânian boys took to such games and sports.

9. Behram Gour or Behram V.

Behrâm Gour was brought up in Yemen or Arabia Felix under the tutelage of king Manzar of Arabia. Arabia was, at that time, under the protectorate of Irân. Its climate was considered to be very invigorating and healthy. So, as many of his children died young, Yezdajard, the father of Behrâm Gour is said to have sent his infant son to Arabia for being brought up there in its fine climate. Behrâm Gour grew up there healthy and strong, and, at the age of seven, began playing this game. He was placed under the instruction of three teachers, one of whom taught him archery, and the game of *Chowgân-gui* or Ball-bat.†

Even as a king, he is represented to have continued to play this game.

Hamê bazm o nakhjir bûd kar i ûi
Vagar asp o maidân va chowgân gui.‡

10. Behram Chowbin.

The reference to this game in the case of Behrâm Chowbin, shows, that the players of this game, had, as now, special dresses for the play. Bendui, who wanted to murder Behrâm Chowbin, is represented by Firdousi, as putting on the dress usually worn while playing this game, but concealing under it an armour of war. Behrâm Chowbin detected this fraud and killed Bendui.§

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* Mohl. V., p. 426.
† Mohl. V., p. 500.
‡ Mohl. V., p. 560.
§ Mohl. VII., p. 85.

Tennis is a kind of the game of Ball-Bat. Being a milder form of the game, even ladies play it. Now, according to Ousley,* we learn from Nizâmi, that, in the time of Khusro Parviz, Iranian ladies took part in this form of the game. There was, it seems, this difference between the modern Tennis and the old form of the play, that, at that time, the ladies formed one side, and gentlemen, the other,

11. Khusro Parviz.

" Ze yak su mâh bud va akhtarânash
Ze digar su sheh va farmânbardârash."

i.e., on one side, was the moon (-faced queen) and her stars (*i.e.*, her beautiful companions), and on the other, was the king and his followers.

We have described at some length, the references to this game, in the works of Firdousi and other Oriental authors. They show, that it is an old Irânian game. We said above, that ancient Persia was the original home of the Horse and Horse-racing. From Persia, they went to Europe. The same seems to be the case with the game of Ball-bat. Ousley says on this point : " Degraded into a pedestrian exercise and under various forms and denominations, this game seems to have been widely diffused through Europe and we may perhaps trace it in the Cricket of England, the Golf, or Gough of Scotland, and the Hurling matches of Ireland. Pietro della Valle discovered it in the Florentine *calcio* ; and to me the original name appears but slightly disguised in the *chicane* of Languedoc."†

Iran the home of Ball-bat.

According to the same author, Byzantine writers speak of a game of Ball-bat as *Tzucan*. The word is another form of Persian *Chowgân*. In Persian, the word *Chowgân* is used, as well for the play, as for the *maidân*, or the place where it is played. The same was the case for Tzucan. ‡ Sometimes the place was called Tzucan-isterion. There was a game of Ball-bat in the

Other forms of the word Chowgan.

* Travels in Persia. I, p. 352. † Ousley's Travels I., p. 346.
‡ Ousley's Travels, pp. 347-48.

time of Queen Elizabeth known as *knappen*. This word also is a form of Persian *Chowgân*.* The game of "la *chueca*" said to have been played in Chilli about 300 years ago, also seems to be a form of Persian *Chowgân*.†

Chowgan and "Chicanery."

Young chickens, while eating grain thrown before them, jump and run here and there to have their share of the grain. So, some derive the English word 'chicanery' from the word 'chicken.' But Ousley derives it from an English form of the Persian word "*Chowgân*." The players in this game require all possible agility, skill, and device to play the game well. So, it is this game that has given its meaning to the word *chicanery*.‡

4. Swimming.

The fourth important physical exercise among the ancient Iranians was that of swimming. Strabo§ refers to it, in his account of the Persians. We will here quote at some length, his passages, that refer to the physical training of the Persians, as they will give a general idea of his views about the training.

Strabo's account of the Physical exercises among the Persians.

Strabo says: "From the age of five to twenty-four years, they are taught to use the bow, to throw the javelin, to ride, and to speak the truth. . . The youths are called to rise before day-break, at the sound of brazen instruments, and assemble in one spot, as if for arming themselves for the chase. They are arranged in companies of fifty, to each of which one of the king's or a satrap's son is appointed as leader, who runs, followed at command by the others, an appointed distance of thirty or forty stadia."

"They require them to give an account of each lesson, when they practice loud speaking, and exercise the breath and lungs. They are taught to endure heat,

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* *Ibid*, p. 254

† *Ibid.*

‡ *Ibid*, pp. 347-48.

§ Bk. XV., Chap. III., 13—23.

cold and rains ; to cross torrents, and keep their armour and clothes dry."*

In this passage, Strabo, when he speaks of crossing the torrents, refers to the art of swimming.

Swimming and Bathing.

The old Avestaic word for swimming is *Snâ* = Sans. स्ना = Lat. *nāre* = Fr. *nager* = to bathe. We find that meaning in the modern Persian *Shnâ* شنا which means 'Swimming.' This root suggests, that originally, 'swimming,' had some relation with bathing. People had to go to the river or stream adjoining their town or village, to bathe. There to bathe well, they had to learn to swim.

Again bathing carries with it a sanitary idea. It means cleanliness ; and as all cleanliness is, as the proverb goes, next to godliness, bathing had a religious idea attached to it. *Snan* स्नान, the Hindu word for a bath, from which comes the Parsi word *nân* (a kind of sacred bath), carries with it an idea of religious duty. Among the ancient Persians, and even among some modern Parsis, especially the priests, even an ordinary bath is, as it were, a sacred duty, to be begun with one short prayer,† and ended with another‡.

Sacred Baths among the Ancients.

Thus, bathing, originally an act of physical purification, became a symbol of mental purification. We find this idea, not only among the Persians and Hindus, but also among the ancient Greeks and Christians. In the ancient Greeks, "among the ceremonies bearing religious character which preceded the wedding, an important part was played by the bath. Both bride and bridegroom took a bath either in the morning of the wedding day, or the day before, for which the water was brought from a river or from a spring regarded as specially sacred,

* Bk. XV., Chap. III, 18, Hamilton and Falconer's Translation (1857), Vol. III., pp. 137-38.

† Kem nâ Mazdâ (Yaçna XLVI 7, XLIV 16, Vendidâd VIII 21).

‡ Yaçna XLIX 10.

as at Athens the spring Calirhœ (or Enneacrunos), at Thebes the Ismenus."*

The sacred bath in the ceremony of baptism among the Christians has a similar spiritual idea. The physical bath is symbolic of mental and moral purification. The bath in the sacred waters of the Ganges in India, and that in those of the Nile in Egypt had a similar idea. It is on the bank of the river Ardviçura (the modern Oxus), that Zoroaster and the other worthies of ancient Irân are represented to have gone to say their prayers and ask for boons. Firdousi represents Rustam, Kaikhusro and other heroes, as going to streams and rivulets to wash themselves and say their prayers. Firdousi represents Kaikhusro and his party crossing on their horses, a torrent of the river Jehun (Oxus) after the setting in of the spring, when it flowed stronger than at other parts of the year. Thus, the necessity of resorting to streams and rivers, adjoining towns for baths, whether ordinary or sacred, led to the acquirement and cultivation of the art of swimming as a physical exercise.

5. Throwing the Javelin.

The fifth important exercise, which the ancient Persians practised, was that of throwing the javelin. We have noticed above, that according to Strabo, "from the age of five to twenty-four years" they were taught "to throw the javelin."† In their mode of hunting also they used javelins.‡ The javelin or the lance resembles, to a certain extent, the spear. At times, the javelin, the lance, and the spear are interchangeable words, as used by Firdousi and other oriental writers.

The Avestaic word for a javelin is *dru*¶ and it comes from the root *dar* = दृ = P. دریدن daridan = Ger. *trennen* = Eng. to tear. The word for spear is *arshti* and it is generally used with verbs derived from the root "ah" to throw, to fling.

* The Home Life of the Ancient Greeks, by Prof. Blümmer, translated by Alice Zimmern, p. 137.

† Bk. XV, chap. III, 18.

‡ *Ibid.*

¶ Yasht XIII 99.

Javelin, in the list of arms by Herodotus.

In the list of Persian arms mentioned by Herodotus, we find the spear. In that list, he speaks of "short spears." Prof. Jackson, in his interesting and learned monograph on "The arms of the Ancient Persians" above referred to, says "whether Herodotus rightly terms the Persian spears 'short' is a question whose answer is a relative one, depending of course on the Greek point of view."* I think that by "short spears" Herodotus specially means the javelin used to be hurled against enemies. We learn from Firdousi, that it was very frequently used in ancient Irânian warfare. It was something like the modern "bayonet," which, though not used in modern warfare, for being hurled against enemies, can be used for such a purpose, and which, when fixed in hand guns, can, to a certain extent, serve as a spear.

Simple diet after exercise.

After describing the physical exercises of the ancient Irânians, Strabo says, that the exercise was followed by a substantial but simple diet. He says :—"The daily food after the exercise of the gymnasium is bread, a cake, cardamum, a piece of salt and dressed meat, either roasted or boiled, and their drink is water."†

Strabo's Cardaces.

Of the Persian youths who regularly went through the above exercise, Strabo says :—"These persons are called Cardaces . . . . . for carda means a manly and warlike spirit." ‡ Hamilton and Falconer, the translators of Strabo, think this sentence to be an interpolation, and say that "the Cardaces were not Persians but foreign soldiers."§ I think the sentence is not an interpolation, and that the word 'carda' used by Strabo is

* Herodotus VII 61, or the Arms of the ancient Persians illustrated from Iranian Sources in "The Classical Studies in honour of Henry Drisler (1894), p. 100."

† Bk. XV, chap. III, 18. Hamilton and Falconer's translation, (1857), p. 138.

‡ *Ibid.*

§ *Ibid*, p. 138, No. 2.

the Pahlavi word *gûrd* which is the modern Persian *gôrd* (گرد) and which means a valiant man, a hero. This is confirmed by the interpretation put upon the word "carda" by Strabo himself, *viz.*, that "it means a manly and warlike spirit."

Physical training watched by virtuous preceptors.

In the midst of his description of the physical education of the ancient Persians, Strabo says "* They have the most virtuous preceptors, who intervene useful fables in their discourses, and rehearse, sometimes with, sometimes without music, the action of the gods† and of illustrious men." Strabo means to say, that the physical training formed a part of their regular system of education, and was watched by competent teachers, who in the intervals imparted mental and moral education. This statement of Strabo reminds us of what we read of the later Greek education, perhaps modelled on the system of Irânian education. It is said of this later Greek education that "the Greeks divided their subjects of study into music and gymnastics, the one comprising all mental, the other all physical training. . . . . In the intervals of running, wrestling or the bath, the young Phædus or Theætetus discoursed with the philosophers who had come to watch them, on the good, the beautiful and the true."

* *Ibid.* † The Yazatas, angels.

II.

MENTAL AND MORAL EDUCATION.

Now we come to the second part of our subject, *viz.*, the mental and moral education of the ancient Iranians.

Education, a Necessity for All.

Education, and especially an early education, played a very prominent part in the early history of the ancient Iranians. A young man advanced in good thoughts, good words and good deeds, versed in piety and ignorant of sin, was a person worthy of honourable mention. So a young woman similarly advanced, well-instructed, obedient to her husband and pious, was considered to be worthy of great admiration (Gah., IV, 9). To help a co-religionist in his effort to seek knowledge or education was considered a meritorious act (Vend., IV, 44). The Dinkard (Vol. II., Chap. 98) speaks of the acquisition of knowledge as one of the means to gain spiritual and temporal superiority over others. The well-known Persian sage, Âdarbâd Mârespand, attributing to want of education a good deal of grief and distress in this world, recommends all Persians not only to educate themselves, but also to educate their wives and children and all their fellow-citizens (Pand Nâmeh, 14). He advises his son, and through him all his readers, to send their children to school.

Addison and Adarbad.

Addison, the great moralist, compares the soul of man to a big stone in a marble quarry and education to the art of a sculptor. As the sculptor gives a touch to the undressed stone and produces the beautiful figure of a man or a woman out of it, so education develops the capabilities of the soul. The above named Pahlavi moralist Âdarbâd compared education to a "Chashm-i-rôshan," *i.e.*, a brilliant eye. He recommended education to his readers by saying, that it was like a second pair of eyes which enlarged the sphere of their horizon (S. 57). Further on, he compares an educated man to

"a fertile soil, which when sown with seed gives a plentiful crop" (S. 91).* In the Pand Nâmeh of Buzerche Meher, the celebrated Prime Minister of Noshirwan, we read the following question † :—

Question.—"Which is the better quality in man, education or good habits?"

Reply.—"Education makes a man noble, good habits endow him with a virtuous disposition; education is a corrector of man, good habits the guardian of his soul."

The Aim of Iranian Education. To make a Good Citizen.

As to the aim of the ancient Iranian education, it can be gathered from the prayers of an Irânian father, who prayed to God for a child. Standing before his sacred fire, which he considered to be the emblem of Divinity, he prayed for a "child of innate wisdom, who would bring help to his community, who would participate in the deliberations of his Anjuman, who would be well-formed, strong, and respectable, who would relieve distress, and who would add to the glory of his house, to the glory of his clan, to the glory of his city, to the glory of his country" (Yaçna, LXII, 5). Invoking the holy spirits of his departed dear ones and of the departed worthies of old Irân, he prayed for a child, who would be sensible, virtuous and wise, who would take an active part in the deliberations of the general assembly, who would be brilliant and clear-eyed, who would relieve distress, and who possessed great intelligence (Yasht (Farvardin) XIII, 134). A father always prayed for a child that would add to the glory of his family and his country, or would, at least, not detract from it. According to the Minokherad (Chap. XXXIII, 15),‡ a child that did not add its mite to the glory of his house or country was considered to be a bad child (*farzand zak salitarila nâm bordâr*). It

* Jamik-i-Niyok mûn tokham patash ramitund awash kabad gurtak dayan yehvunêt.

† Dastur Pesotan's Ganj-i-Shâyagân ect Ques. 35.

‡ S. B. E. XXIV, p. 69.

is for this reason that we read, in the Patwand-nâmeh or the Âshirwâd prayer recited on the occasion of a marriage, an admonition, saying "Be more glorious than your father"* (*Az padar nâm bardâr bâsh*). The admonition says that a child must exert well, and not remain satisfied with the glory of his or her parents.

The Story of Cambyses and Crœsus.

This admonition of the ancient Persians reminds us of the story of Cambyses and Crœsus, as described by Herodotus. † "When the Persians and Crœsus were sitting with him, Cambyses asked, what sort of a man he appeared to be in comparison with his father Cyrus; they answered, that he was superior to his father, for that he held all that Cyrus possessed, and had acquired besides Egypt and the empire of the sea. Crœsus, being present, not being pleased with this decision, spoke thus to Cambyses: 'To me now, O son of Cyrus, you do not appear comparable to your father, for you have not yet such a son as he left behind him.' Cambyses was delighted at hearing this, and commended the judgment of Crœsus."

This story illustrates the desire and the admonition of the ancient Iranians, that a son should try to add to the glory of his father, his house and his country,—in short, that he should try to excel his father. It reminds us of the following lines of Campbell, wherein a mother wishes her son to be bright like his father in form and soul, but "more blessed than he":—

> "Sleep, image of thy father, sleep my boy,
> No lingering hour of sorrow shall be thine;
> No sight that rends thy father's heart and mine.
> Bright as his manly sire the son shall be
> In form and soul; but ah! more blest than he!"

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* *Vide* my "Marriage Customs of the Parsis. Their comparison with similar customs of other nations," p. 35.

† Bk. III, Thalia, 35. Carey's Translation (1889), p. 185.

Illustrations from Parsi cradle-songs.

Compare with these lines the following lines of a cradle-song of a Parsi mother, wherein she wishes the child to keep bright the honour and the name of its ancestors :—

ફીદા મારો જાન તું પર હું મેશ ફુરબાન,
કાયમ રાખજે વડવાના નામ ને નીશાન.

i.e. My child ! I am prepared to sacrifice my life for you. May you preserve untarnished the name and the glory of your ancestors.

Compare also the following lines of a Parsi cradle-song :—

બાવાજીના લાડ તમોને કેવા !
પુતજી ! ઉધરી થાજો તમારા બાપ મામા જેવા.

i.e., " How fondly has your father brought you, up ! My son ! grow up like your father and uncle."

The admonition of the ancient Persians, that the son should try to excel his father, reminds us of a similar admonition attributed to a sage of India, to the effect that one should not allow anybody else to excel him, but that he must make an exception in the case of his son and let him excel him.

Dr. Geiger's estimate of the aim of Iranian Education.

Dr. Geiger thus describes the aim of Irânian education : " As to the child's education, their first aim was to make of him an able and useful member of their community, and to implant in him those virtues for which the old Irânian people were principally remarkable and which the Avesta sums up in the words 'piety in thought, word and action*.' "

Education from an early age.

The great Athenian statesman, Pericles, compares the children and the young men of a country to the season of spring. As a good deal depends upon the nature of the spring season, to determine the general prosperity of the whole year, or

* Dastur Darab Peshotan Sanjânâ's Translation, Civilization of the ancient Iranians, Vol. I, p. 57.

in other words, as a good or bad spring makes the year on the whole good or bad, so the physical, mental and moral education of the children and the young men of a country determine generally the future prosperity and welfare of the nation. The ancient Persians had this view in mind, and we see Âdarbâd Mârespand advising the Persians of his time to educate their children at an early age (Pand-nâmeh, s. 57). The Dinkard bases its advice for an early moral education upon this ground. As, with the growth of age, the children are apt to be open to some evil temptations, so with a view to prevention, which is better than cure, it is far better to infuse in the mind of the children moral precepts that could enable them to withstand the encroachment of evil thoughts (Dastur Peshotan's Dinkard, Vol. IV, p. 264, chap. 170). In short, what the Dinkard dictates is this, that in order "to make a man, spare not the youth." It is one of the excellent sayings of the Avesta, that "Yazdâo Mashyâi aipi Zânthem vahishtâ," *i.e.*, "Purity (physical and moral) is the best thing for a man from his very birth."

Spiritual interest of parents in the education of their children.

But there was another point of view from which an ancient Persian was asked to look to the necessity of an early good education for his children. According to the ancient Parsi books, on the one hand, the parents participate in the meritoriousness of the good acts performed by the children as the result of the good education imparted to them. On the other hand, if the parents neglect the moral education of their children, and if, as the result of this neglect, they do wrongful acts or evil deeds, the parents have spiritual responsibility for such acts. In proportion to the malignity or evilness of these acts, the parents are responsible to their God for their neglect. Thus it is, as it were, a spiritual self-interest, that prompted a Persian to look to the good education of his children at an early age. The Ganj-i-

Shâyagân says : "It is the duty of parents to instruct their children, before they obtain their fifteenth year, to do many of the good deeds. For those parents that give a certain amount of education of this kind to their children obtain their recompense from whatever good deeds their children do ; but those that do not give it, draw upon their own heads whatever iniquities their children, devoid of the strength it affords, commit. Hence (the Mazdiasnians ought to teach their children within the above-mentioned age that) for purposes of virtue they should be, and for purposes of guilt they should not be, all of one mind, that for virtue's sake they should thank God, that they should suffer the calamities and troubles brought on by the revolving sky, that they should do such works as appertain to their duty, that they should repent of each sin of theirs, that, if it is possible, to avert the punishment of their sins (by any kind of charity or virtue), they should do so immediately, that they should by their good sense crush down their wrong thoughts and wrong wishes, that they should subdue avarice by patience, anger by the spirit of endurance, jealousy by good intentions, poverty by income, enmity by peace, and falsehood by truth.*"

The Shâyast la Shâyast says a similar thing, on the authority of the Nihâdûm Nask. It says "that the duty and good works which a son performs are as much the father's, as though they had been done by his own hand."† Thus we see that the education of children was looked at from several points of view, (*a*) the interest of the State or the Community, (*b*) the interest of the children individually, and (*c*) the interest of the parents.

The education ought to be such as would best serve the interests of the State or the Community of which they were members and which it was their duty to serve

* Ganj-i-Shâyagân by Dastur Dr. Peshotan B. Sanjana, pp. 25-26.

† Dr. West S. B. E. Vol. V., pp. 325, 345. Shâyast la Shâyast, Chap. X, 22, chap. XII., 15.

to the best of their ability. It ought to be such as would bring them, individually, greatest physical and moral happiness. It ought to be such as would bring greatest meritoriousness to the parents, through the virtuous acts that they may perform. The interest of parents is always connected one way or the other, more or less, with the interest of their children. But the last view connected their interests, as it were, spiritually and religiously.

To be the father of many children was a blessing from this point of view.

We learn from Herodotus, that "Next to bravery in battle, this is considered the greatest proof of manliness, to be able to exhibit many children; and to such as can exhibit the greatest number, the king sends presents every year; for numbers are considered strength.*"

According to the Vendidâd† five places on the surface of the earth feel, as it were, happy and gay. (1) A religious place, or a place of worship, where prayers are offered to the Almighty and religious ceremonies are performed. (2) A place where a person lived with his wife and children. (3) A cultivated place. (4) A place where flocks and herds are kept. (5) A place where the flocks and herds have sufficient pasturage. Thus we see that a married person with children was believed to impart, as it were, pleasure to the very ground on which he lived. To be blessed with children, was, as it were, the result of the blessings of Haoma‡, Mithra¶, and the Farohars §. To be childless was, as it were, the result of a curse for not acting according to the guidance of the Divine Intelligences, and for ill-treating dumb creatures. ‖

Thus wee see from Herodotus and from Irânian writings that it was a blessing to be the father of many children. Why was it so? Because well-brought up

* Book I. 136.
† Chap. III, 2, 3.
‡ Yaçna IX, 13.
¶ Yasht (Meher) X, 65, 108.
§ *Ibid* 3.
§ Yaçna XI, Yasht (Meher) X, 38, and 110.
‖ Yaçna XI, 1.

children formed as it were an asset of the State. They served their country and their ruler in various useful ways. The other reason was, that those well-brought up children, by their meritorious deeds, added to the stock of the meritoriousness of their parents. Thus the parents had a special reason to look to the moral education of their children from their early age.

Zenophon's view of Iranian Education.

Whether Zenophon's Cyropædia is "a political romance," or whether it is a mixture of facts and fiction, is a question of some difference of opinion.* I think it is the latter†. Zenophon thus speaks of the first point of view referred to above, from which the ancient Iranian education was looked at. "These (Persian) laws seem to begin with a provident care for the common good; not where they begin in most other governments; for most governments, leaving each individual to educate his children as he pleases, and the advanced in age to live as they please, enjoin their people not to steal, not to plunder, not to enter a house by violence, not to strike any one whom it is wrong to strike, not to be adulterous, not to disobey the magistrates, and other such things in like manner; and if people transgress any of these precepts they impose punishments upon them. But the Persian laws, by anticipation, are careful to provide from the beginning, that their citizens shall not be such as to be inclined to any action that is bad and mean." (Cyropædia, Book I, Chap. II, 2, 3.)

The Age at which School Education began.

As to the age, at which the ancient Persians sent their children to school or before teachers, the Greek historians differ. Herodotus‡ and Strabo¶ give the age of 5. Plato§ gives the age of 7. The

* *Vide* Mr. R. K. Dadachanji's paper "On the Cyropædia" in the Journal, B. B., R. A. S., XXI, pp. 552—611.

† *Vide* my paper "A Glimpse into the Work of the B. B., R. A. S., during the last 100 years from a Parsi point of view." Journal, B. B., R. A. S. The Centenary Memorial Volume, pp. 285—87.

‡ Bk. I., 136.

¶ Bk. XV., Chap. III, 18. § First Alcibides, 37. Works of Plato, translated by G. Burgess (1861), Vol. IV, p. 344.

Parsi writings seem to support the latter age. Prof. Harlez infers the age of 7 from an allusion in the Vendidad (XV, 45). The Dinkard also speaks of the age of 7, up to which time the child should remain by the side of the parents (Vol. IV, Chap. 170). It appears, that though the regular school training began at 7, the informal, moral and religious training began at the early age of 5, as said by Herodotus. Even at present, the sacred thread and shirt ceremony performed over a Parsi child takes place at the age of 7, before which time the child is expected to know some moral precepts and religious prayers, which are taught at an age earlier than 7.

Iranian Teachers.

The children between the age of 7 and 15 were divided into parties of 50. They were instructed by teachers of good social position and great learning. According to Strabo, they were generally the sons of the Shoithra-paitis, a word latterly contracted into Satraps (Bk. XV, Chap. III, 18). These teachers were called Aêthra-paiti, *i.e.*, masters of learning. Strabo speaks very highly of these teachers (Bk. XV, Chap. III, 18).

It appears from Greek writers that these teachers attended to three things in imparting mental and moral education :—*1st.* They attended to what we now say : "All work but no play makes Jack a dull boy." *2nd.* The teachers kept a strict watch over the children in their play, and there and then punished those who showed themselves wanting in moral discipline and were guilty of acts of dishonesty, fraud, violence and slander. *3rd.* The teachers scrupulously followed the old adage of "Example is better than precept," and by their own behaviour and conduct towards others implanted in the minds of their young pupils seeds of obedience, moderation and good nature. The children were taught to entertain always friendly feelings for their teachers (Meher Yasht 116). The Persian poet expressed the view of old Irân when he gave to the teacher of a child superiority over his parents. He said : "You

owe a great deal more to your teachers than to your parents. Your parents have been the means of bringing you from the other world into existence in this world, but your teachers, by imparting to you noble and high moral precepts, enable you to go after death to the higher bliss of paradise which is far superior to the transient world."

Hours of Study.

As to the best hours of study for children, it appears that the early morning hours were considered the best. Out of the 24 hours of the day, the Avesta recommended 8 hours for sleep (Yaçna, LXII), and the remaining 16 hours were to be divided between recreation and study. The ancient Irânian people were an early rising nation. The cock which crows at an early hour and awakens men from sleep was considered by the ancient Persians, and is still considered by the modern Parsis, a very important bird.* An idea of sacredness is attached to this important bird, and it is for this reason that a Parsi generally abstains from eating it. The Avesta allegorically speaks of a particular kind of this bird called "Porodarsh" which is represented as awakening men from sleep in the following words: "Awaken ye men! praise the best piety. Extirpate the evil influences. (Take care) the long handed Bushyânsp (the demon of idleness) attacks you. He throws back to sleep the material world when it awakes at the dawn of day. Ye men! it is not worthy of you to be in bed so long" (Vend. XVIII, 24). According to Buzorg Meher eight hours were spent in serious study (Ganj-i-Shâyagân, 126). Âdarbâd asks his son to get out of bed before the break of day (Pand-nâmeh, 98-99). Strabo says of the students that they were made to rise before the break of day by the sound of the trumpets (Bk. XV, Chap. III, 18).†

* *Vide* my paper, "The Cock as a Sacred Bird in Ancient Iran." (Journal, Anthropological Society of Bombay, Vol. V, Art. 27, pp. 346—362).

† Bk. XV, Chap. III, 18. Hamilton and Falconers's Translation, Vol. III, pp. 137-38.

Strabo thus describes the method of teaching: "They have the most virtuous preceptors, who interweave useful fables in their discourses, and rehearse, sometimes with, sometimes without, music, the action of the gods and of illustrious men . . . . . They require them to give an account of each lesson, when they practise loud speaking, and exercise the breath and lungs." We learn from this passage of Strabo that the following ways were adopted in imparting mental education :—

The Method of Teaching.

1. The pupils were always examined in the lessons they had learnt before being taught a new lesson.

2. They were asked to read their lessons aloud. This was enjoined not only with a view to enable the pupils to learn their lessons quicker and better, but also with a view to prepare them to have a bold and prominent voice which could be useful to them in the future deliberations of the "anjumans" or the assemblies of their towns and countries. It was one of the prayers of an ancient Persian to be the father of a child that could take an active part in the deliberations of the "anjuman" of his country.

3. Some of the lessons were imparted in poetical compositions. A small part of the Avesta, the Gathas, which contain the best specimen of moral precepts, is composed in verses.

4. The teachers interspersed imaginary tales in their instruction just as we have in the case of the Indian Hitopadesha and Esop's fables.

5. The teachers instructed their pupils by illustrating their precepts from the past history of their country. This appears from the composition of the Yashts and from the 12th chapter of the Yaçna which contain Zoroastrian articles of faith.

Education for the different professions.

In mental education, religious or moral education had priority. Then followed the education for the different professions. In the early history of the Avesta people, three kinds of professions are especially spoken of, *viz.*, those of the priest, the soldier, and the cultivator. Latterly was added that of the mechanics and tradesmen. The children generally followed the profession of their parents. Imbued as they were with an hereditary intelligence in the profession of their fathers, it was considered better for the general good of the community that they should follow the profession of their ancestors.

Even Ardeshir Bâbegân, the founder of the Sassanian dynasty, who played a very important part in bringing about the Sassanian Renaissance after the Greek conquest of Persia, is reported to have upheld the originial idea that the children should follow the profession of their fathers. Many see the origin of the "caste" in the early idea of dividing the people according to their professions. Something like this is seen in the division of the people by Ardeshir. Tanser, the head priest and *vazir* of Ardeshir, writes at some length on this subject to the King of Tabristân, and the whole passage is interesting from the above point of view. He says, on behalf of his royal master: "As to what you say, that the king requires from people the declaration of following a certain profession, know that, according to religion, people are divided into four classes. . . . . At the head of all these classes is the King. The first class is that of the clergy, and it itself is divided in its turn into several sub-divisions, such as judges (dâwars), priests (mobads), chiefs (rads) and teachers (magu-andarzpat). The second class contains warriors. . . . . The third class is that of the scribes. It is divided into several sub-divisions, such as writers, accountants, lawyers, doctors, poets and astrologers. The fourth class is composed of "men of service." Under this

head are included tradesmen, cultivators and merchants. This division of people into four classes is a durable guarantee for the preservation of good order in the world. The passing from one class of profession into another is prohibited except in the case of one who shows a particular talent. In that case, one submits his case before the King. After a long enquiry made by the Mobads and the Herbads, if they recognize the merit of a candidate, they allow his transfer to another class (tâifeh) . . . . . The Shâhanshâh . . . . . has placed every one in his own distinct place, has made him descend from his own class and has arranged that nobody should follow a profession other than that for which God has created him. . . . . He has fixed every one in one or another of this class, and has resolved that if he found in the lowest class any one known for his great devotion, strength and courage, or for his merit, honour and intelligence, (and so fit to be raised to the higher class), they would first instruct him (with the requisite knowledge) before asking any decision in his case.*

Moral Education.

Dr. Rapp's View.

Dr. Rapp says: "The noble sentiment which constitutes the grand basis of this education, the exalted understanding, however, with which everything therein is arranged, fills us with admiration. Such arrangements were only possible by the help of a correct and clear insight into all that which, not merely the proper moral nature of man, but also his moral relations, particularly his duties toward the nearest and the fatherland, imposed upon him, and also into the means with which he was able to render efficient all the powers of his body and soul for the fulfilment of these duties. This insight into the moral life was even here manifestly accompanied with the religious belief to which the Persians acknowledged

* Journal, Asiatic Neuvième Serie Tome III, Mai-juin, 1894, pp. 519-20.

themselves, and that strives the development of moral life just through the incitement and fostering of virtues which just that education exerted itself to turn into an enduring essential nature of individual men." *

Now we will see how far what Rapp says is true, *viz.*, that their insight into moral life was accompanied by their religious belief. We will also see, how far a similar observation of Harlez is true, *viz.*, "La religion Mazdéene se distingue de toutes les autres religions antiques en ce qu'elle a une morale systématisée et fondée sur des principes philosophiques."

As there are two primeval principles under Ahura Mazda that produce our material world, so there are two principles inherent in the nature of man which encourage him to do good or tempt him to do evil. One asks him to support the cause of the good principle, the other to support that of the evil principle.

The first is known by the name of Vohumana or Bahaman, *i.e.*, good mind. Mana is the same as the word 'mainyu' and means mind or spirit. The second is known by the name of 'Akamana,' that is bad mind.

Now these two principles inherent in man, *viz.*, Vohumana and Akamana (good mind and evil mind), exert their influence upon a man's *manashni*, *gavashni* and *kunashni*, *i.e.*, upon a man's thoughts, words and deeds. When the influence of the former, *i.e.*, the good mind, predominates, our thoughts, words and deeds result in *humata* (good thoughts), *hukhta* (good words) and *hvarshta* (good deeds); but when that of the latter, *i.e.*, the evil mind predominates, they result in *dushmata* (evil thoughts), duzukhta (evil words) and duzvarshta (evil deeds).

Now the fifth chapter of the Vendidâd gives, as it were, a short definition of what is morality or piety. There, first of all, the writer says, that "Yazdâo Mashyâi aipi zânthem vahishtâ," *i.e.*, as Dr. Spiegel puts it,

* Mr. K. R. Cama's translation, p. 297.

"Purity is the best thing for man after birth." This, you may say, is the motto of moral education according to the Irânian religion. Therefore Harlez very properly says that "according to Zoroastrian scriptures, the notion of the word virtue sums itself up in that of the Asha." This word is the same as the Sanscrit "rita" which, to a certain extent, corresponds to our English word 'right.' It means righteousness, piety or purity. Then the writer gives a short definition of piety. It says that "the preservation of *humata*, *hukhta* and *hvarshta*, *i.e.*, good thoughts, good words and good deeds, is piety." In these three pithy words, "*humata*, *hukhta* and *hvarshta*," is summed up, so to say, the whole of the moral teachings of the ancient Irânians. They say that, if you want to lead a pious and moral life, practise these three. Think of nothing but the truth, speak nothing but the truth, and do nothing but what is proper. In short, what the old Irânian books teach is this, that your good thoughts, your good words and your good actions alone will be your intercessors. Nothing more will be wanted. They alone will serve you as a safe pilot to the harbour of heaven, as a safe guide to the gate of paradise.

An Irânian child was at the early age of seven invested with "Sudrah and Kusti," *i.e.*, the sacred shirt and thread. At the end of the prayer which accompanied the process of putting on these two, he said a short prayer called "Mazda-yaçno ahmi." Therein he declared, as it were, his principal Article of Faith, which was the acceptance of the precept of the abovementioned trio of thoughts, words and deeds. He said: "Âstuyê humatem mano, âstuyê hukhtem vacho, âstuyê hvarshtem shyaothnem," *i.e.*, I praise good thoughts, good words and good deeds. A large part of the daily prayers of an Irânian child teems with an expression of this belief in the efficacy of good thoughts, words and deeds. Herodotus and many other Greek writers refer to the anxiety of Persian parents

to impart to their children, at a very early age, the sublime notion of truthfulness. Herodotus says : "Beginning from the age of five years to twenty, they instruct their sons in three things only ; to ride, to use the bow, and to speak truth " (Bk. I., 136).

Zenophon says : "The boys attending the public schools, pass their time in learning justice ; and say that they go for this purpose, as those with us say, who go to learn to read." (Cyropædia I., Chap. II, 6.) Strabo (Bk. XV, Ch. III, 17) says : "From the age of five to twenty-five years, they are taught . . . . . to speak the truth." Plato and Nicholas Demoscenes also refer to this. Addison in his 99th paper on "the chief part of honour among men and women" refers to this love of truth among the ancient Persians. King Darius in his cuneiform inscriptions on the rock of Mount Behistoun urges his successors to suppress untruth. This reference to Darius reminds us of an event in the life of this great monarch which is made much of, in discussing this great characteristic of Truthfulness which formed a part and parcel of the early education of Irânian children.

When Darius arranged with his six confederates to murder the pseudo-Smerdis who had usurped the throne of Persia, pretending that he was Smerdis, the son of Cyrus, he proposed to enter the royal palace by some means. As he had to speak an untruth, he justified his position. He said : "An untruth must be spoken where need requires. For whether men lie or say true, it is with one and the same object. Men lie because they think to gain by deceiving others ; and speak the truth because they expect to get something by their true-speaking, and to be trusted afterwards in more important matters. Thus, though their conduct is so opposite, the end of both is unlike. If there were no gain to be got, your true-speaking man would tell untruths as much as your liar, and your liar would tell the truth as much as your true-speaking man " (Bk. III., 72). Larcher adduces this event as an

instance in support of his assertion, that the ancient Persians were not so truthful as they were represented to be by the classical writers. But George Rawlinson says on this point: "This elaborate apology for a most justifiable untruth, instead of showing (as Larcher thinks) that veracity was not much regarded in Persia, is strongly indicative of the contrary. No justification would have been thought necessary, unless in a country where there was almost a superstitious regard for verbal truth. The speech, of course, is not to be looked upon as historical, but it is in character—being thoroughly Persian in its sentiment. The arguments used seem, however, to have come from the mind of Sophists" (Vol. II., p. 468).

The Position of Schools.

The schools or places of education of the Irânians were generally kept far away from what we now call bazaars, so that the young men under instruction may not come into contact with the dealers in those places, who at times said untruths to create a demand for their articles, and to have enhanced values of their commodities. As Zenophon puts it, "all things for sale and the dealers in them, their cries and consumers are banished from hence to some other place."

According to Herodotus, the early Persians under Cyrus had a dislike against the bazaars as a "set place in the middle of their city, where they come together to cheat each other and foreswear themselves" (I. 153). Strabo also refers to the same thing (XV. 3, S. 19), when he says "they do not concern themselves with the public markets, for they neither buy nor sell.

All this shows the great solicitude of the ancient Persians for the early moral education of their children. It was this love of truth that made them look at debt with great hatred. Herodotus says "they hold it unlawful to talk of anything which it is unlawful to do. The most disgraceful thing in the world, they think, is to

tell a lie; the next worst to owe a debt; because among other reasons the debtor is obliged to tell lies (I. 139).

According to Plutarch, debt was considered a sin worse than a lie. Love of truthfulness made a Persian entertain a great regard for the fulfilment of a promise. Again this same regard for truth prohibited the ancient Persians from swearing or taking an oath.

The other characteristics implanted in the minds of young Persians by their teachers were—Respect for their elders, respect for their teachers, obedience to their parents, loyalty to their sovereign, temperance, hatred for ingratitude, and modesty.

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